

# The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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VOL. XXIII

OCTOBER, 1923

No. 2

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50.

Copies on sale in:

New York, Brentano's, 27th St. and 5th Ave.  
Boston, Smith & McCance, 2 Park St.  
Chicago, Kroch's Bookstore, 22 N. Michigan Blvd.  
Chicago, A. C. McClurg's, 215 Wabash Ave.  
Cleveland, Burrowes Bros. Co., Guardian Building.  
Philadelphia, Milton Bradley Co., S.E. cor. 17th and Arch Sts.  
Detroit, The Multi-Color Co., 619 Woodward Ave.  
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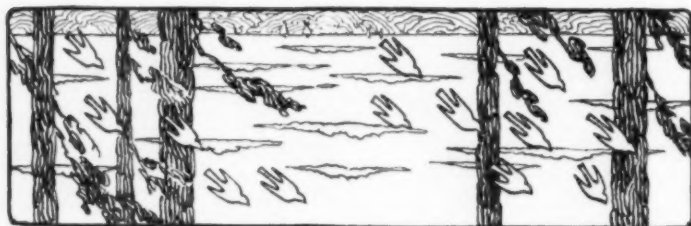
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When October sears the oak leaves,  
Silence settles on the forest.  
Southward have the swallows darted,  
Southward sped the warbler legions,  
Southward are the thrushes flocking,  
Crows complaining seek the ocean.

FRANK BOLLES



# The School Arts Magazine

VOL. XXIII

OCTOBER 1923

No. 2

## Stencil Posters and How to Make Them

BENTON COURT

ONE of the present perplexities of the schoolroom teacher of art is how to secure good poster results from the art class and also how to produce them easily, especially where a few or many are needed for publicity needs.

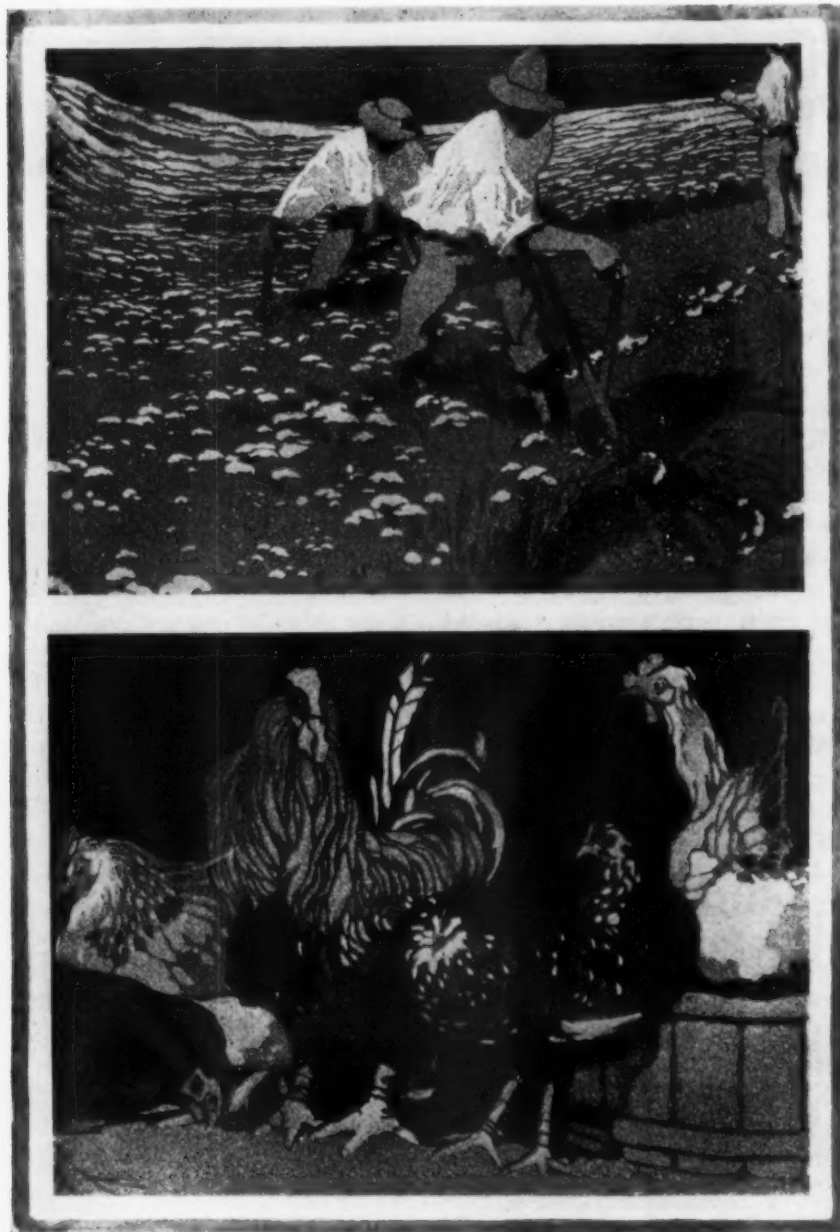
To have color engravings made and color printing done is out of the question, for the expense would be far too great. To secure replicas of a good poster all hand produced would require so much time by students or teachers that the whole art course would become disrupted, and there are certainly other equally important parts of art knowledge that cannot be monopolized by poster demands.

One of the simplest methods for producing posters is by the use of stencils. To mention stencils to some teachers is almost as disastrous as to propose "burnt work" as a school handicraft. Stencil-ling, a few years ago, was certainly much abused, but it must be acknowledged that both pyrography and stencil work is a beautiful art medium in itself; but that novices and dabblers ruined, through their failures, the public's respect for those arts. It would be interesting if some art teacher would really take those two mediums, pyrography and stencilling, and prove that there is nothing wrong with them and that artistic things can be produced with them.

Stencilling as originated by the Japanese and as used by them at the present time is highly artistic and professional. Interior decorators everywhere are using stencils, producing friezes and wall patterns. At a recent exhibition of art prints those that attracted the most attention were a group by an Italian artist. They were produced with stencils. And one of the most attractive tea-room posters I have seen was one displayed in various parts of an Atlantic seaside town and it was stencil printed.

There are many reasons why the stencil poster will appeal to the art teacher and students, but the chief reasons are that poster qualities are possible and that a number can be produced with little effort. In fact, the very requirements of the stencil will compel students to think of their poster in terms of design and the result will be a pleasing arrangement of the subject in abstract sections, avoiding the usual confused natural attempted finish that ruins so many poster attempts.

To produce a stencil poster, the subject should be first drawn in freehand on a large piece of sketch or draughting paper, and the color scheme, the color of paper, the color of the different parts, all indicated, though roughly. A tracing of this should then be made and the stencil divisions planned and definitely outlined so that when the stencils are



EUROPEAN MADE STENCIL PRINTS WHICH ILLUSTRATE THE FINE TONAL QUALITIES POSSIBLE WITH THE USE OF STENCILS. THE GRANULAR TEXTURE IS THE RESULT OF SPATTERED COLOR





STENCIL POSTERS BY THEIR VERY PROCESS INSURE BIG EXPRESSION OF PARTS, COMBINED WITH SIMPLICITY. UNNECESSARY SHADING AND DETAILS DO NOT APPEAR BECAUSE THEY CANNOT BE DONE EASILY WITH STENCILS

*The School Arts Magazine Alphabeticon, October 1925*

cut no guess work will result as to which line or shape to cut.

Stencil board or thick paper that has been shellaced may be used to cut the stencils from. A tracing of the section of one of the colors is made by placing the outline on the paper and either with carbon paper or soft lead securing a traced pattern. A sharp knife will cut the openings. This is done until a stencil for each of the colors is secured.

It will be found that while some of the stencils are those through which the subject is printed, that in some instances the background will remain as the subject, while the stencilled portion is the background. The student must determine how the best results can be depicted, whether by stencilling the background or by stencilling the subject. The plate of the log cabin shows how the

trees and cabin roof have been produced by the sky stencil, while the logs and chimney have been stencilled onto the paper background direct.

Where the student will realize that the paper background is a valuable start and use the background as part of the subject, he will secure a simple and better poster. The fewer stencils that are cut the better. In some instances one stencil may contain the stencil openings for several colors, especially where colors are in small or isolated sections.

The best paper to use for stencil posters is that which is slightly absorbent. Glazed or hard papers should not be used. The usual cover stock papers, with the "antique," or soft, finish always work well with stencil work. The best paint to use is tempera



A STENCIL POSTER WHEREIN THE BACKGROUND COLOR IS USED FOR PARTS OF THE SUBJECT. OTHER PARTS ARE STENCILLED OVER THE BACKGROUND SPACES

paint applied from a stiff square-end bristle brush. Sometimes common library paste may be added to give more body to the paint, though it will also lighten it, and more color should be added to offset this.

If oil paint is used, it should have as little oil as possible in it and very little paint should be carried on the brush. Otherwise, the oil will spread and paint will blur the outlines. The brush in any instance should be held up and down, and the stroking rapid and not too heavy. In all instances the paint should not be placed so thick that the paper texture is hidden.

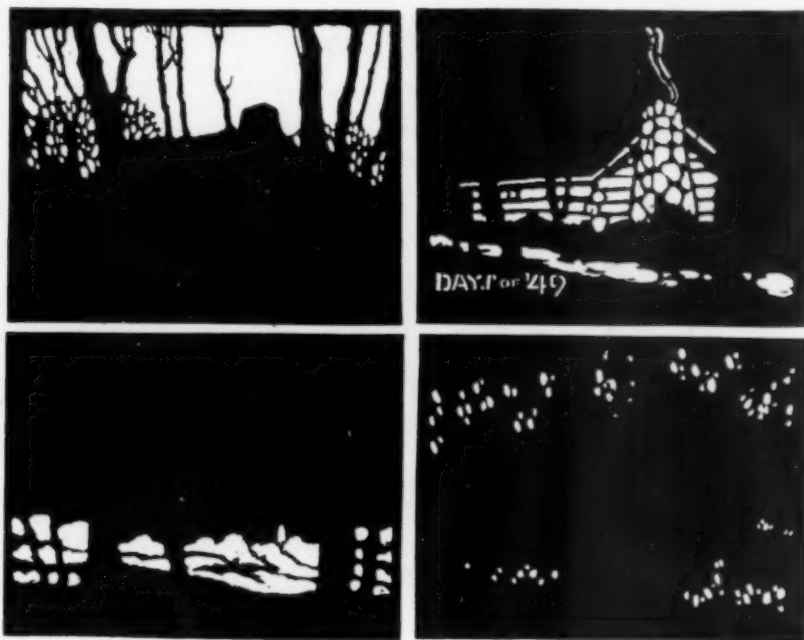
An interesting texture can be secured over all the stencil poster or in parts only by spattering the color from a brush by passing a knife across the hairs of the brush so that the released hairs will

throw the paint particles in a fine spatter.

On large posters a quantity of color can be sprayed by the use of an atomizer air brush or fixative blower, such as is used for spraying charcoal drawings.

The process of producing an edition of ten, twenty, or a hundred posters is simplified by producing all the color stencils of one hue first and then following up with a second color. Or one student can be delegated to do one color and another student the second color; in this the work is distributed so that the completed results will be the work of a group.

The lettering on stencils must be arranged so that while easily cut, the remaining portions will remain durable throughout all the brush rubbing. Where small connections do break they can be repaired by pasting a strip across



THE FOUR STENCIL PATTERNS WHICH WERE USED  
TO PRODUCE THE POSTER ON THE OPPOSITE PAGE



A SUGGESTED STENCIL ALPHABET. THE CONNECTING STRIPS SHOULD BE WIDE ENOUGH TO BE DURABLE, BUT NOT SO WIDE AS TO DESTROY THE LETTER FORM. THIS ALPHABET WILL GO WELL WITH A STENCILLED POSTER SUBJECT

*The School Arts Magazine Alphabeticon, October 1925*



TWO-PLATE STENCIL FROM THE LIFE  
BY GILBERT ROGERS

STENCILLED PANEL OF A PORTIERE BY ALBERT DODD

WALL PAPER

BY FRANTZ JOURDAIN

PROFESSIONAL ARTISTS REALIZE THE POSSIBILITIES OF STENCIL TECHNIQUES AND USE THIS TYPE FREQUENTLY. THE PAGE ABOVE SHOWS THREE TYPICAL EXAMPLES OF SUCH WORK

*The School Arts Magazine Alphabeticon, October 1923*



the broken part. An accompanying plate shows an alphabet which is good for stencil purposes.

Aside from stencils as a possibility in poster work, the enthusiastic teacher or student will find wide possibilities for its use in producing gift cards, wall panels,

decorative friezes, box designs, cover designs, book plates, and many other applications. It is one of the finest handicrafts for the schoolroom, and once the teacher sees its possibilities, there will be a revived interest in its use for applied decoration.



LINOLEUM BLOCKS ARE BECOMING MORE POPULAR EVERY YEAR. ABOVE ARE FOUR POSTER TYPE BLOCKS CUT BY STUDENTS OF THE HIGH SCHOOL IN HELENA, MONTANA UNDER DIRECTION OF MARY C. WHEELER, ART SUPERVISOR. FIVE THOUSAND OF THESE WERE PRINTED FOR THE ANNUAL

## Poster Printing With Linoleum

FRANK B. ELL

A POSTER is generally a sign which is placed where passing persons can see it and is made up of pictures and words which give the intended information.

A repetition of a design seen at different places will be more forceful on account of its power being multiplied and repeated, than if the one subject was shown by different designs. The most efficient method of duplicating posters is by the printing method. A printing method of a simple crafts-like character would be one that would be used to advantage as a substitute, in the absence of equipment of machinery. Just such a method has been devised, and will be explained here; so that it can be tried and made use of by those who wish to produce posters for school announcements, contests, exhibitions, games, plays, entertainments, etc.

### OUTFITS

The outfit necessary to provide is as follows:

1. Various kinds of paper.
2. Thick linoleum such as Battleship Linoleum.
3. Sharp-pointed knife.
4. Clothes wringer or mangler.
5. One pound Printers' Poster Black Ink.
6. One pound Printers' Poster Red Ink.
7. Sheet of heavy window glass, 12 by 15 inches.
8. Printers' Roller or Brayer.
9. Palette Knife.
10. Handy Bottle with Coal Oil.
11. Rags for Cleaning.
12. Beaver Board or Building Board.
13. Piece of Thick Felt, large enough to cover printed surface.
14. Paste and Glue.

Now that we have the articles with which to work, we are ready to proceed and learn how to print our own posters.

### DRAWING AND TRACING

First, plan and draw up the poster design; then obtain a piece of linoleum large enough to cover the part you are going to print, and by using carbon paper, trace the design onto the linoleum.

When tracing the drawing, place it face down upon the carbon, especially if there are words in the design; otherwise the words will print backward.

In order to trace the drawing with its face down, it will be necessary to draw it on paper that is transparent enough to trace the drawing from the back.

After the drawing has been traced and corrected, it is well to fill in the areas which are to print, with drawing ink, as a guide to keep from cutting out the wrong areas.

### CARVING THE LINOLEUM

Now take the sharp-pointed knife and cut or carve out the parts that were not filled in with drawing ink, leaving the bottom part or woven fibre of the linoleum which will hold the whole design together.

Next, take a piece of building board or Beaver-board, which is nearly  $\frac{1}{4}$ -inch thick, large enough to hold the linoleum entirely; place it on a level surface, like a table or box, and place the carved or engraved linoleum on the Beaver-board before proceeding to ink it.

### INKING THE LINOLEUM

To ink the linoleum so that it will print well will require some practice and

experience, which will be greatly aided by the following directions:

Take the sheet of glass, placing it also on a substantial level surface, with several thicknesses of newspaper under it to equalize the pressure which will be made on the glass. We will call the glass the "ink slab."

On the ink slab and near its end which is farthest from you, with palette knife put a lump of printers' ink about the size of a small walnut.

Now take the roller (see plate), which should not be shorter than six inches. The longer rollers are better for larger work.

Roll the roller back and forth, from and to you, on the ink slab, occasionally letting it touch the lump of ink. Some of the ink will stick to the roller and will be distributed by the rolling motion on the roller and slab.

While rolling also occasionally lift the roller from the slab so that it will revolve without its surface touching. This will cause the contact surfaces of roller and slab to change positions and result in an even distribution of the ink.

This rolling should be continued until there is a smooth, even distribution of ink on the roller's surface. Roll the roller with its inked surface on the linoleum surface. Experience will teach you how much ink to have and how thin to make it, in order to obtain the best printing results.

To thin the ink, drop a little coal oil into the lump and work or knead it with the palette knife.

#### MAKING THE IMPRESSION

Now that the linoleum is inked carefully, lay the paper you wish to print on the linoleum. Lay a few pieces of soft

paper on it, such as newspaper, and then over all, the piece of thick felt. Adjust the screws, or loosen them enough, on the clothes wringer or mangle, so that the space between the rollers will admit the packing of Beaver-board, linoleum, and paper. Before cranking the packing between and through the rollers, tighten up on the screws so as to give enough pressure to make a good impression in the printing.

It would be well to have some flat surface like a box placed by the mangle at just the right height, so that when the packing is rolled through, it will rest on the box.

After the impression has been made, or the packing has been rolled through, carefully lift the felt and loose paper off the paper which is adhered to the printing surface. Then take hold of one edge of the printed paper and gradually pull it away from the linoleum. Keep steadily pulling, without jerking, upwards and towards you until the sheet has been entirely removed from the linoleum.

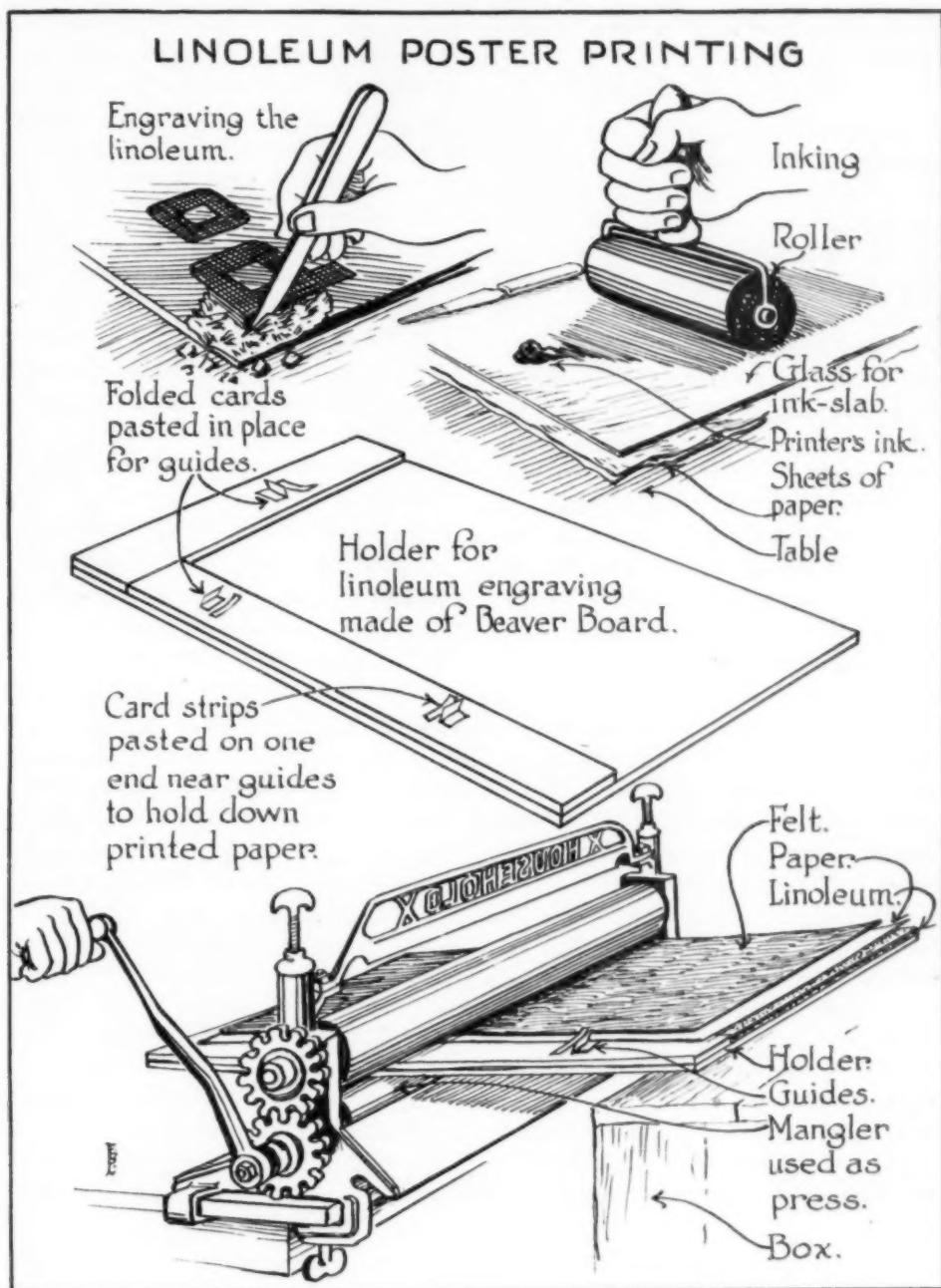
Examine the printed surface for its quality, whether there is enough impression and whether the ink is too stiff or too soft, and of the proper amount.

If the ink is too stiff, the paper will be too difficult to pull from the printing surface and there will be a danger of pulling parts off of the paper's surface.

If the ink is too soft, the paper will not adhere properly, and the ink will squash on the surface, when too much of it is rolled on.

The amount of ink and impression can be judged by uninked and broken or exposed parts of the printed surface.

Sometimes a patch of paper pasted on the bottom of the linoleum at the spot



A PAGE BY FRANK B. ELL SHOWING HOW TO CUT AND PRINT LINOLEUM BLOCKS. THE POSSIBILITIES OF LINOLEUM BLOCKS IN SCHOOL ANNUAL, POSTERS AND OTHER RELATED WORK HAVE AS YET SCARCELY BEEN TOUCHED

*The School Arts Magazine Alphabeticon, October 1925*

where it is printing light, will be a good remedy.

#### PRINTING IN COLORS

To print a poster in colors, for example, say we are going to print one in two colors: black lettering, with border line and ornaments in red.

When making the drawing, draw the whole design as though it were going to be only in one color. Then trace on one piece of linoleum only the lettering, which is to print black, and on another piece of linoleum, the border line and ornaments, which are to print red, and carve as usual.

On the building board upon which you lay the linoleum, glue and tack two strips of building board; one, on one end and one, on one side (see plate). These strips should be square to each other and about  $2\frac{1}{2}$  inches wide.

The sheet to be printed on is to be placed so that one end and side edge lay on these strips, always exactly at the same points. These points are stationed by creased or folded squares of thin cards which are called "guides" (see plate).

One of the folded sides of the guide is pasted down, while the other side is left

to flap up. The sheet to be printed on is placed against the edge of this flap. Another piece of card may be pasted by the flap or guide for the sheet's edge to slip under, which will help to hold the sheet up against the edge of the flap (see plate).

When an impression is made at exactly the right position on the sheet, it is said to "register."

By always putting the linoleum pieces up against the building board strips or in their indicated positions and adjusting the "guides," the posters can be made to register to a hair's breadth.

#### CLEANING OR WASHING UP

The slab, roller, and palette knife should be thoroughly cleaned before using a different color; especially clean for the bright, light, and delicate colors.

To do this cleaning, pour about a teaspoonful of coal oil on the slab and work it around over the slab with the roller until the ink has been reduced thin enough to wipe off clean. This should also be done, always when stopping work. If the ink is left to stand unused, it will dry too hard to clean off, and will injure the surface of the roller.

THE MAN WHO ONCE MOST WISELY SAID,  
 "BE SURE YOU'RE RIGHT, THEN GO AHEAD,"  
 MIGHT WELL HAVE ADDED THIS, TO WIT:  
 "BE SURE YOU'RE WRONG BEFORE YOU QUIT."  
 —*Printing Art*



## A Wall Hanging for the Art Room

MARY BEST

**A**N IDEA that has not been touched upon much in the schools is that of symbolism. While symbolism has played an important part in the art history of the past, many modern artists overlook its possibilities.

Much of the Egyptian hieroglyphics work was based upon the symbolic idea. A double crown signified royalty, the Nile was represented by a wavy water line, and the Egyptian scarab symbolized life. In the Chinese language, we find a field represented by a square divided into four parts, a prisoner indicated by a man in a box, and to gossip, by three women talking together.

Every language is full of indications of the symbolism as used in its early stages. The possibilities here for art students are unusually good, especially if their interest in symbolism can be directed toward modern adaptations of this idea.

Teachers in the art class can make this a most interesting problem by bringing to the school examples of symbolism as found in the work of the various nations. Symbolic designs in Indian rings and baskets, tapestries, textiles, vases, and jewelry can all be used as illustrations. The teacher can explain how the designs need not be conventional representation of the object or subject to be represented, but are better if quite abstract.

"In the Fargo High School, the students in the art classes were studying symbolism. The class and teacher

decided that it would be an interesting project to take life at the school as the subject for original designs. Each student cut from a 1½ inch square of linoleum a unit that represented some phase of school life. These blocks were then printed in a surface pattern on cloth brought from home, to be used for table runners or pillow tops.

"Someone conceived the idea of combining all the blocks in a wall hanging for the art room. Unbleached muslin was purchased and the class enthusiastically started to work. A boy who delights in drawing figures in action asked if he might cut one from a larger block. He designed two football players for blocks 3½ x 6 inches.

"Rough sketches or lay cuts were drawn by the members of the class, some of which are shown in Plate II. These were discussed and finally number four was selected. Some improvements over the original layout were made as they worked. One student thought that we ought to have F. H. S. on it somewhere. So she cut the monogram block which we intended for the four corners. This, someone said, might give too much accent to the corners; so it was decided that it would look better as a border just underneath the central area of football boys.

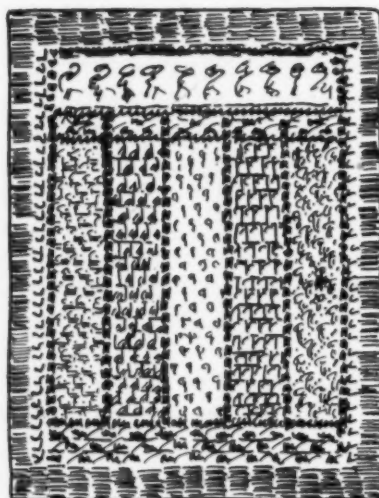
"The muslin was stretched on some drawing boards laid on the floor. Two students enlarged the layout, drawing the plan on the material with pencil. Each student then printed his own block.



No. 1



No. 2



No. 3



No. 4

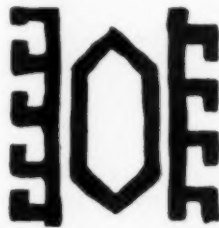
Layouts For Linoleum Block Printed Wall Hanging.

WALL HANGING DESIGNS SKETCHED BY STUDENTS OF NORTH DAKOTA AGRICULTURAL COLLEGE, FARGO, NO. DAKOTA. THESE WERE COMPLETED BY MEANS OF LINOLEUM BLOCKS PRINTED ON VARIOUS TEXTILES

*The School Arts Magazine Alphabeticon, October 1925*



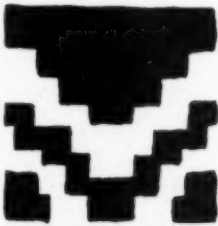
A Latin Books



The Swimming Pool-



The Swimming Pool



Student Body Faculty  
Exemptions Demerits



The Stage



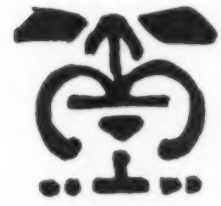
Steps to F.H.S.



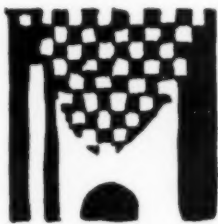
The Art Rooms



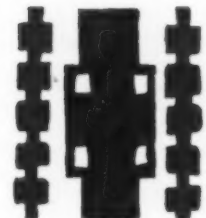
The Stage



Flower from Lawn



Left-  
Basket Ball-  
Right-  
Auditorium  
Windows at sides  
While squares are  
the four classes



LINOLEUM BLOCK DESIGNS MADE BY STUDENTS OF NORTH DAKOTA  
AGRICULTURAL COLLEGE, UNDER DIRECTION OF MARY BEST, ART INSTRUCTOR

*The School Arts Magazine Alphabeticon, October 1925*

As many as six students were working on the cloth at one time.

"The art room has brick walls and a skylight. The light walls needed dark in the handling; so the edge and structural lines in the design were made the darkest value.

"The room is rather dark, so we decided to use bright colors. The center area was printed in purple. Purple and white are the high school colors. Purple as the darkest value was used at the edge and for notes of accent throughout the hanging. Orange, green, yellow, blue, red, and brown were used with the attempt to secure a good balance of dark and light.

"The entire design has unity. It was carefully thought out as a line arrangement in a rectangular space, as a dark and light arrangement and finally as a color problem. We all agreed that much had been learned from the project and

the result helps to make our room more attractive."

There is room for many additional problems based upon this idea. Students can design monograms that will include simple symbolic ornaments. Bookplates, book covers, and portfolios can be decorated with designs of this kind. Tile designs, motifs for furniture and other features in interior decorations can all be considered from this viewpoint.

In fact, any of the crafts, as jewelry designing, metal work, leather work, and wood work, can all be worked out with motifs that have been planned from the symbolic standpoint. And one of the best features of the whole plan, is that the teacher will find it easy to locate examples of art work that are based upon symbolism.

The next time your class is in need of a new, fresh idea in the art line, try this one of symbolism.

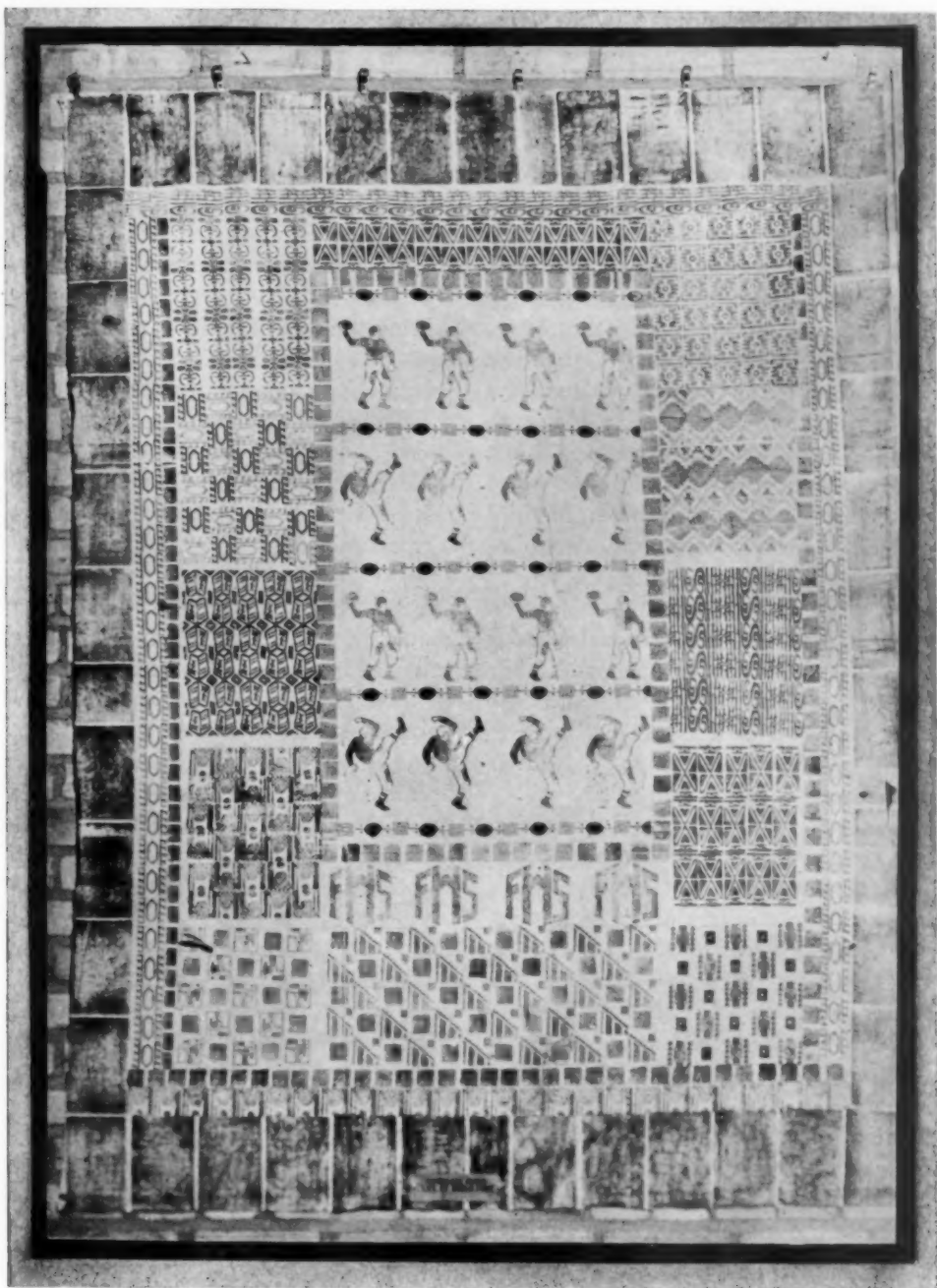
#### SUCCESS

Smile, and the world smiles with you,  
Complain, and you go alone,  
For the cheerful grin will let you in  
Where the crank is never known.

Growl, and the way looks dreary,  
Laugh, and the path is bright,  
For a welcome smile brings sunshine, while  
A frown shuts out the light.

Sing, and the world's harmonious,  
Grumble and things go wrong,  
And all the time you are out of rhyme  
With the busy, hustling throng.

—Eleanor Holdampf, in *Washington Irving Sketch Book*, N. Y.



A PHOTO OF ONE OF THE WALL HANGINGS MADE AT THE NO. DAKOTA AGRICULTURAL COLLEGE. NOTICE THE MOTIFS INCORPORATED IN THE SURFACE PATTERN

*The School Arts Magazine, Alphabeticon, October 1923*



## The Landscape in Posters

PEDRO J. LEMOS

WHEN it comes to placing the human figure in a poster, it is more easily accomplished by a student than when the subject is a landscape. It seems easy to consider the figure as a single unit—a detached part—that can be silhouetted or massed up against a plain background, but where is one to stop in posterizing a landscape when there is layer after layer of scenery to consider, and detail everywhere?

Any subject in poster work requires simplicity to make it successful. Every part, every value, every form, should carry its message promptly and without the least confusion to the eye of the observer. Therefore, every landscape used in poster work must be reduced to plain, simple masses that will tell its story in an abbreviated form.

The silhouette landscape is the briefest form of translation from the natural landscape and is always one that can be counted upon to carry not only interest, but also strength. The successful silhouette must, of course, depend on its pattern or form. In selecting the subject for the silhouette, one must be willing to sacrifice all that would not leave the subject clearly and easily comprehended. The massive tree or the ship, or the sky-scraper skyline must remain clear against a lighter background, and no matter how interesting other subjects in back may appeal to us, if they confuse or detract our main outline, we must eliminate them from our poster plan.

Next to the silhouette comes the flat

value landscape which is the silhouette idea, excepting that the form is divided up into lighter and darker areas, creating possibly more interest. Beside requiring the same care in the selection of pattern, one must also look toward securing a good balanced or pleasing arrangement of the light and dark sections. After all, the fewer light and dark parts, or the fewer value steps used, the better the poster subject will be. Three steps—light, dark, and a medium step, with possibly the paper or background forming the fourth, is a rule that should be established, and one which will make toward more successful posters. The poster with a multitude of value steps and little broken portions of value or color everywhere is always a failure as a poster. Restraint and concentration of values and color—things assembled and placed so as to speak in big terms—will result in an interest-compelling design.

Another method for poster work is the rendering of the subject in strong outline, or in a decorative line with the addition here and there of certain parts in black. This type is shown among others in an accompanying engraving where the balcony and garden is nearly all in outline with the exception of the tree which is in black. This black note, or accent, is used to make prominent or uppermost that part of the subject that the artist wishes the observer to see first. A subject rendered in strong outline with flat color placed between these outlines



A GOOD SCHOOL PROBLEM IS THE RENDERING OF POSTCARD VIEWS INTO POSTER LANDSCAPES. ABOVE ARE SHOWN FOUR VIEWS, A WHITE, BLACK, LIGHT AND DARK BACKGROUND ARE SHOWN IN THE FOUR VIEWS

*The School Arts Magazine Alphabeticon, October 1923*

has resulted in some of the finest and best posters. Such a method is used by Penfield in his posters.

A method of securing bold results in landscape work and particularly in architectural parts is the use of the highlights, only, to tell the picture. When the lights can be assembled and used to describe, the subject is always dramatic and attracts the eye. This same principle can be used with the opposite method of drawing the subject, so that only the shadows are put in. Wherever an outline occurs that is unnecessary to the picture, it is left out, and lines should be added only after the shadows have been used, and then only when they are actually needed.

One of the best methods for the teacher of poster work to use and one which will adapt itself to the limitations of the schoolroom, is to have the students make posters based upon postcards of landscapes, either noted scenery or their home town surroundings. Postcards are everywhere, and landscape subjects can be reduced to poster terms by a determination to interpret the natural subjects to poster requirements.

In the accompanying engraving, four postcards have been taken and the opposite set show the adaptation to poster use. For instance, the first one showing a coast line illustrates where an interesting composition but confusing tree masses and rocks have been simplified into flat silhouette layers leaving a necessary space for lettering. In the next, the pioneer cabin and tree has been concentrated upon, the entire background left out as unessential and therefore not necessary to the poster. In the third, the two separated groups of ships have become more related to

each other by the uniting cloud lines and the lettering which helps to connect the reflection lines in the water. The fourth shows the use of high lights to tell the story and illustrates the leaving out of background details where they would detract from the foreground parts.

It will be noted that white, light, or dark gray paper or black has been utilized as a background, the general tonal background of the subject guiding this selection. While, of course, this page shows the subjects only in black and white, the use of colors as a background in posters is always an important one, particularly where the background is used as one of the colors—probably the main color—of the subject.

The use of color in a poster is really a subject that would require a book to cover or at least another article, but the important things to remember with the student is: That colors can be strong and attractive without being out of harmony with each other.

That brilliant or intense colors are better when some gray color or black portions are combined with the intense color.

That even good color combinations will not correct the defects of poor drawing in a poster.

That lettering made too large or too small should be avoided. The large lettering spoils the subject, and small lettering leaves the subject a picture and not a poster.

That the coloring of lettering should not only be different in hue than the background, but also a harmonious color to the background.

That the color of lettering should not be the same value as the background, but of a contrasting value.



THE BEAUTY AND EYE-SATISFYING-PLEASURE THAT COMES WITH POSTER LANDSCAPES HAS IMPELLED THEIR USE FOR COVER DESIGNS, CHAPTER HEADINGS, ILLUSTRATIONS, AND MANY OTHER USES IN THE FIELD OF PRINTING

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And last, but not least, that poster colors need not follow natural colors. The skies need not be blue, because we sing of blue skies, or the hills green, or the tree trunks brown, because we accept such colors as nature's colors. Other colors can be utilized for the sky, the sea, or earth, just so that the combination of all the colors are harmonious and appeal to the observer's eye, giving satisfaction, holding his attention, carrying over the message in the lettering.

After all, the teacher will find that the subject of translating postcards into posters will have a far more important effect than simply the bettering of posters, but that such a class problem will influence the students toward more simplicity and better organization of the light and shade in all their other art work. If a teacher can do this, he has solved one of the greatest needs in the art teaching in our schools and there is nothing better than the poster problem to do it.

## Art as an Activity

E. G. ETHERIDGE

WHEN our Commander-in-chief came asking for new scenery, I shook in my shoes, rather. We had made a set several years before, but at that time we had a Manual Training Man who had made scenery and who was anxious to make more. Now, it meant "going it alone"—and the play was just two weeks off! It was to be an original operetta, words and music by our Music Instructor. The scene was laid out of doors in a wooded place. Fields and trees were the things required.

My students were nearly all first year folks, too, sophomores and a sprinkling of juniors and freshmen, a jolly crew and capable, but thoroughly inexperienced. They had done little color work, and that had been mainly in design and on a small scale. The outlook was distinctly bleak. But scenery must be made.

"Do another like the one we have, only new and clean," our Commander

demanding; "just a scene that can be used for all sorts of occasions." It sounded easy.

We balked at doing the same thing over, but it was too late to have the class experiment with designs. They would be a week getting under way and there were only two weeks for the job.

The Home Economics Instructor came dashing into my room after school.

"We're to do scenery, I hear!" she exclaimed. "My people are to get the canvas and sew it. What do we get—and how much?"

So we measured and figured and decided on heavy unbleached muslin, as being cheaper than canvas and strong enough for our purpose. Next day it was bought and sewed, six strips, fourteen by five, one piece fourteen by twenty. We were to cover the old frames. The boys fell to work avidly with tacks and hammers. Here was a happy change from art! Here was



something a fellow was used to. Our canvases were stretched in next to no time. Meanwhile supplies must be bought. The paint came in powdered form, by the pound. We got it at the drug store. Here also we got house-painter's brushes, not too large. We purchased tin pins for mixing and glue for "size." Then came the exciting moment—glue must be cooked and spread on all that nice clean canvas.

"But how do we make it?" the Home Economics girls demanded. The cooking of glue was on none of their menus. None of us knew how to do it.

"You cook it—" I volunteered. "It looks like greasy dish-water—only more so. It smells—rather!"

Eventually six pounds were bought and cooked. Two gay young Home Economics came lugging a dishpanful of the stuff. Each one was holding the pan with one hand and her nose with the other. Odors arose to heaven. Then the bell rang for the close of the hour.

"Sn-ff, sn-ff!" "What is it we smell?" "Where's it coming from?" "Wow! Awful!" "Who's dead?" Queries went up from all quarters. "Are you-all doing it?" "Ow-OOO!"

But the boys seized their house-painters' brushes and waded in. The six small strips were "glued" that day. The big one was finished next day. Four o'clock found two big junior boys right in the midst of the big canvas. Our Commander happened along.

"We've got to go to Detention!" the boys complained, rolling appealing eyes at him.

"You had better do it here," he suggested. Then, turning to me, "You can square 'em with the Detention teacher."

"I'm it!" quoth I, and John and Ryland had the job finished in fine style by the time I got out of Detention.

That night I made a little model set, drawn to a half-inch scale. We were to start with large tree-trunks in the near wings, working back through smaller ones to the scene at the back. For the back-drop I chose a sketch of an old Missouri elm, partly because it was characteristic of our part of the world and partly because the few second-year people had all copied it as an exercise at one stage of their career. It stood alone against a background of rolling fields and a "sliver" of stream that might have been our own Salt River. One might itch to do something strange and modern and suggestive, but given the remains of our two weeks and a group of practical young sophomores whose experience had been mostly lettering and pen-and-ink, it seemed safer to turn them in on something they would understand without having to flap their pin-feathered aesthetic wings too hard. The main thought was to make the job a class "activity" first, and afterward a work of art—so far as in us lay.

"Let me help! Let me help!" everyone begged—and there were forty-odd and only a half-dozen brushes. I held down the number of brushes purposely. It was enough for one lone teacher to keep a hand on the efforts of a half-dozen enthusiastic young scene-painters—and run regular classes with the odd hand.

Tall canvases appeared in the Art Room and tall purple patches purporting to be tree trunks, reared themselves thereon. Stray students, escaped from study-halls, dropped in to oversee the job.

"Is that the scenery? Oh—" they remarked.

"Never mind folks, mess along," I warned mine. "They always come and tell us what a mess it is going to be. You'll surprise 'em yet!" Whether agreeably or otherwise remained to be seen.

The prevailing color-scheme meant to be a green-orange-violet one, but snags appeared almost at once. The shop had neither orange nor yellow. We had a tiny bit of yellow-orange, left over from some earlier venture. This we eked out with pale yellow alabastine. Our tree-trunks, too, which started bravely violet, fell into familiar greys and browns under various management. Fully half of the class got a brush in the venture soon or late. It did not make for consistency of handling but it added a lot to the spirit of the occasion.

By the first Saturday, four small canvases were well under way. A call for volunteers for a half-day's work on the holiday brought promises from four good workers, two boys and two girls. They arrived promptly, fortified for the struggle with aprons and their oldest suits. Inez and Opal went to work on one of the wings. George on the other, and Harry and I tackled the big fourteen by twenty. Our scaffolding was too short and too wobbly, and we finally had to put the thing on the floor and paint "standing on our heads."—I can com-

mend the process to any artist wanting a new viewpoint on the field of art!—We worked fast and furiously, through a tremendous thunder storm, and had the small canvases covered and the big one half covered, and ready to stand up, by noon. The force offered to work all day, but we decided that the work could be finished during the week without the overtime.

Tuesday the back-drop was set up and various students were detailed to finish up the tree-trunks, the grass, and the foliage. Shifts worked ninety minutes. By Saturday the job was completed; and from out in the house the effect was pleasing. Experts told us that it would have cost the school two hundred and fifty dollars to have had the work done—and we would have missed the fun of doing it. What matter if the handling is not absolutely consistent? We got a lot of pleasure and good-fellowship out of the "stunt," and we filled our "order" acceptably.

By way of experiment I put the class to work, the following week, on landscape plans for scenery, drawn to a half-inch scale, since there had been no time to try them out in advance. At least four of the designs turned in might easily have been usable. We are hoping, if there is ever another set of scenery to do, that it may be a student effort throughout. And there is still the ambition to do something "strange and modern and suggestive!"





A WELL PLANNED POSTER SHOWING HOW THE SPIRIT OF A SUBJECT MAY BE SUGGESTED BY MEANS OF RHYTHM LINES IN COMPOSITION, REGARDLESS OF COLOR

*The School Arts Magazine* **Alphabeticon**, October 1923

## Poster Pitfalls

JOHN T. LEMOS

**J**UST as in every other line of work, art has its pitfalls and handicaps. Without doubt, much material and many hours are wasted in art classes, that might easily be saved by a little more thought and planning at the beginning.

It is not a difficult thing to find a building or group of buildings so poorly planned from an artistic standpoint that one is moved to say, "What a big waste of good money and material." This is true in regard to furniture, clothes, jewelry, and everything else that surrounds us. It holds also in regard to art work.

Posters by the thousands are produced every year that are practically wasted effort. They fail in one or more of the necessary essentials and so they fall short. Many of these essentials are easy to incorporate in your poster, if you have your eyes open for them. Errors generally made can be avoided if they are kept in mind when working on a poster.

*Simplicity.* One of the most fatal mistakes in poster work is that of putting in too much detail. Life is complex enough without working in the unnecessary. The average amateur poster generally contains enough material in it to make three or four good posters. Instead of figuring out four or five good ideas for a subject and then selecting the best of these for the poster, the beginner generally tries to fill all the available corners with these varied

ideas, sometimes in cases where the ideas in reality conflict with one another.

A good example of this was found in a Washington's Birthday Poster. The finished production included the following: American flag, shields, a hatchet, cherry tree, silhouette of Washington, and, tucked over in one corner, the Washington monument. The whole poster showed much enthusiasm and energy and much work, but it was misplaced effort.

Poster artists have come to realize the value of background areas and many of our best billboards, car cards, and magazine pages show simple spots of design and lettering against a wide area of background. This basic rule of all good design, simplicity, must be followed, if your poster is a good one.

*Lack of Harmony* is another common mistake. This consists of putting together illustrations and lettering that do not co-operate with each other. If your poster is talking about furniture, then everything in it should say furniture, and not lace curtains, clothing, or ice cream sodas. All these second named articles might be used to help out in a furniture advertisement or poster; but care must always be taken that they support the main idea rather than detract from it.

Beginners often make this mistake. They become so engrossed in working up some minor detail or background setting that it soon becomes the main part of



THREE POSTERS SHOWING WHAT CAN BE ACCOMPLISHED BY MEANS OF SIMPLICITY AND BROADNESS OF TREATMENT. THE TWO UPPER POSTERS WERE PAINTED IN ONE COLOR AGAINST BLACK, THE LOWER ONE WAS DONE IN BLACK AND DEEP YELLOW

*The School Arts Magazine Alphabeticon, October 1925*



the poster. A poster, for instance, showing a bungalow as part of an advertisement for paint must be planned so that the paint idea is brought into prominence, either by a paint can and brush, a roof partly painted, or some similar feature. If, on the other hand, the bungalow is placed in a pretty setting, with a stone wall, a trellised gateway, trees, and shrubs around it, nine chances out of ten the average beholder will connect it up with a seed catalog or a landscape gardening company.

One of the best tests is to look at your proposed poster through the eyes of the public. If your illustration and wording join together in publishing the idea you wish to bring out, then your poster is on the road to success.

*Values* are worthy of careful study. It is surprising what a change in values will do to a poster. Many posters that lack life and "punch" become good pieces of work by changing the arrangement of dark and light areas.

Poster artists soon learn that a slight mistake in values will often make lettering fade into the background, or unimportant parts of a drawing catch the eye before the main features are seen. Beginners have a general idea of the importance of values, but many of them find it necessary to paint in backgrounds two or three times in order to get them right. This mistake is easily avoided by making a small "thumb nail" sketch showing the general arrangement and the values of "spotting" of your poster.

These little "thumb nail" sketches are great time savers. Being small, they do not require much time to paint in, and yet they form a splendid key for the larger poster. The artist can use

this sketch as a guide for proportions, spotting, colors, etc.

*Lettering* has been spoken of so often that it seems almost unnecessary to touch upon it. Yet it is surprising to see the great number of mistakes found in the lettering done by both amateurs and professionals. Such errors as letters shaded on the wrong side, indiscriminate mixing of small and capital letters, and eccentric lettering are found everywhere.

In the past, many artists looked upon lettering as something hard and mechanical and beneath the attention of a high class workman. The rapid development of advertising and poster work has completely done away with this idea, and we find quite a number of artists who are handicapped by a lack of knowledge of lettering. Some of these artists find it necessary to have all the lettering on their work done by some expert letterer so that the whole production will look professional.

Lettering, as an art, is both fascinating and highly artistic, if studied from the proper angle. Good poster artists always think of letters as design spots and use them accordingly when making up a composition. In this way the lettering becomes an integral part of the poster and is seen as such by the observer.

The prime requisite of good lettering is that it be artistic and legible. Letters may be very artistic as in the case of the English Text letters, but if they are not easily read they are not good for poster work. Again, they may be legible, but very crude and stiff as in the case of some forms of letters used by mechanical draftsmen. Such letters would kill the artistic appearance of any poster, no



SOME EXCEPTIONALLY GOOD POSTERS MADE BY BOYS OF THE STIVERS HIGH SCHOOL TO ADVERTISE AN EXHIBITION OF WORK BY THE ART STUDENTS OF DAYTON, OHIO. THESE WERE MADE UNDER THE DIRECTION OF MARTHA K. SCHAUER AND EDNA H. WIESS

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matter how good the illustration might be.

Beginners are often captivated by grotesque and eccentric forms of letters. They should be shown how such letters make their posters ineffective and old-fashioned. Such ideas as letters running vertically along the sides of the poster, or curving in scrolls and wave lines along the top and bottom are all bad in poster work. The illustration shows some posters that have been spoiled by this kind of lettering. Compare it with the lettering on some of the good posters and see the result.

*Color*, of course, is recognized as very important in the poster problem. Many good books and theories have been advanced along the line of color. Considerable improvement has been made in the use of color in advertising, but there is plenty of room for development. Much of the beginner's trouble comes from a sort of hit-or-miss method of choosing colors. The children are so anxious to begin applying paint or crayons to their posters, that not enough planning is done before commencing operations.

Teach the students to use the little books containing color paper strips in planning their posters. Sections of these strips may be cut and placed side by side in order to ascertain which colors look well together, or the book may be open to the various color strips desired and held off at arm's length for inspection. After the colors have been selected, they can be matched in cut paper, crayon or water-colors and the poster completed.

Opaque colors should always be stirred when taking up a new brushful, as in many cases certain parts of the

color settle toward the bottom of the dish. Opaque colors will go on better if the strokes are put on in broad sweeps that lie at right angles to each other. This will prevent too much mottling of the background. In putting a light color over a dark background, be sure that the background is thoroughly dry, so that it will not seep up through the lighter color.

Artists who plan to put a line of light lettering over a deep toned background color often spray a light coat of Fixatif (shellac and alcohol) over the background, so that it will not affect the lighter color when it is painted on.

*Representation* is a word that should not be overlooked. It has to do with the manner in which the object or subject being advertised is placed before the public. Everything has its most attractive or appealing viewpoint, and the artist must be sure that he is showing his subject from that angle. For instance, not long ago an advertisement appeared in one of the magazines showing a new type of davenport. However, the davenport was depicted in such a way that none of its unique or advantageous points were made prominent, and as far as its advertising value was concerned, it might have been Bill Jones' davenport, or the World Company's davenport.

While this is but one example, if you keep your eyes open, you will see many such instances. Beginners, particularly make this mistake. They may be planning a poster which is to include a house, or an automobile or a china set and, on finding a suggestion from which to work, they copy it bodily into their poster regardless of whether it fits or not.

This is a lazy man's method, and never gets the beginner very far.

*Reaction* is another interesting feature. It includes a pitfall that is many times forgotten. A poster may be a piece of fine art work; it may contain good lettering and color; and yet it may fail to produce the desired results. Somewhere in its makeup it has included an idea or impression that undoes all the good done by the other parts of the poster.

Not long ago, a high school boy designed a poster. His topic was "Visit the Circus." The illustration showed a wicked looking snake dangling down from the limb of a tree. The poster was an attractive one, yet it repelled the average reader, because of the general antipathy toward snakes. Fond mothers, seeing such a poster, would be inclined to keep their little girls home, rather than have several years growth frightened out of them by such a reptile.

A professional poster advertising an

accident insurance company showed a machinist running his hand through a series of cog wheels, with blood plentifully sprinkled about everywhere. The first impression received was a distasteful one and although the written message was well worded, the readers' antipathy remained long after the text of the poster was forgotten.

Compare this with the poster put out by a rival concern, showing a young lady in a convalescent chair receiving, with a pleased expression, a check from the insurance company.

It is this idea of association or reaction that must always be considered in the final summing-up of a poster. If the poster first attracts the reader, then tells him something worth while in a clear, concise manner, and finally creates in him a desire for the article advertised or for more information about that article, then the poster has avoided most of the many pitfalls that waylay the amateur poster artist.



SKETCH FOR A BILLBOARD POSTER BY AN ART SCHOOL STUDENT

## Poster Equipment

**E**QUIPMENT does not mean everything in poster work but at the same time the beginner can be saved much worry and delay by being informed as to good materials. A good artist can work with almost any equipment, but he travels faster and better with good tools.

Generally speaking, the artist is at an advantage as regards equipment expense, as most of his real stock in trade comes from his hand and brain. This being the case, he can afford to supply himself with reputable material. The suggestions below may be of help to many who are in doubt as to some of the necessary things to use in art work.

*Paper* might be considered first, as it is used in most school art projects. For the little artists, the best method of producing posters is by means of colored cut-out papers. Dealers now have lines of colored papers that will delight any child's eye, and inspire him to good work. Small packets can be purchased for work such as designing, place cards, and large sheets of a cheaper grade for the big poster. A big help to children would be for the teacher to take a packet of colored papers similar to those that the children are planning to use and cut out several strips of good color schemes, pinning them on the board as suggestions for the children.

Black silhouette paper in large sheets can also be purchased. Silhouettes make splendid posters, if rightly handled.

*Paper for Crayon Work* is best when it

has a slight tooth or grain that will catch and hold the crayon strokes. Pads made up of such paper, about 8 x 10 inches in size, are very good. If tints such as gray and tan are added to the white, this makes ideal material.

The crayons used should be of the kind that are firm, but not too hard. If a child finds it necessary to bear down too heavily on the paper when drawing, the work will look more or less labored. Boxes containing about eight to twelve crayons make a good set.

*Paper for Pen and Ink* may be almost any thickness, but it should have a good surface. It is wasting time to allow students to work on soft surfaced papers that catch the pen or gum up the ink lines. Paper that has a surface similar to writing paper or what is generally known as Bristol Board, or Architects' detail white is a satisfactory quality. Many art teachers have the large sheets of pen and ink paper cut up and made into pads 8 x 11 inches or 10 x 12 inches. These are a convenient size and will fit easily into the students' lockers.

*Watercolor Paper* varies. There are both hard and soft. If watercolor paper is thin and does not come in pads, it must first be dampened, pasted around the edges, and fastened to a drawing board. When the paper starts to dry, it stretches tight, leaving a smooth surface to work on. The pasted edge keeps the paper from buckling or raising up when being worked on.

After the drawing is finished and dry, it is removed by cutting it out with a



sharp knife just inside the pasted edge. This method is used in cases where large drawings are being made in transparent watercolors.

Paper known as Illustration Board comes pasted against a cardboard background and does not require the work mentioned above. This Illustration Board is used by professionals in magazine and similar work. It comes in various grades, some surfaces having a coarser grain than others in order to meet various needs.

*Poster Paper* also comes in many grades. The Illustration Board mentioned makes splendid material on which to paint a poster, but it is too expensive for ordinary work. Paper houses can furnish the teacher or craftsman with samples of what are known as Cover Papers that are very good for poster work. These come in various sizes and colors.

School Supply Houses also have sample books and are prepared to furnish art classes with a wide range of material in the way of poster paper. Care should be taken in all cases that the paper to be painted upon is not too light or porous, as the poster will not stay flat when the color is put into very thin paper. Occasionally you will run across poster paper that has a smooth slippery surface. Some dealers, who have not had much experience will sell this as poster paper. This kind of paper is used in printing establishments to print type posters and is sometimes used by show card writers to letter small signs or cards, as the brush slides readily over it. For ordinary poster work done by students or even professionals, it is a failure, as areas of flat color will not lie smoothly on it.

All posters should be firmly tacked onto a drawing board when putting on the color, so that the paper will not pull away from the board when it becomes dampened.

*Pencils and Erasers* used in poster work should be either soft or medium. Hard pencils or erasers used in "blocking in" a poster will spoil its surface for color work. All construction pencil lines should be done very lightly so as to keep the paper surface crisp.

*Colors* are important in poster work. The best colors are the opaque or tempera colors. These will lay flat on the paper and help to keep the poster tones simple. Transparent colors are seldom used these days in poster work. The opaque colors have many advantages. One of these is the fact that opaque colors allow the artist to put a light tone over a dark one. The opaque colors help to give a decorative effect in the poster, which is a good feature in poster designing.

There are many makes of opaque colors. Some come in tubes, some in jars. Only experimenting will enable the artist to decide on the brand he likes best. Some of the cheaper grades are good enough for average work. For high school and art school, the finer qualities, containing a better range of colors are suggested.

In cases where larger areas are to be covered with poster designs, as in wall decorations, it is a good idea to use some brand of good wall kalsomine. These come in packages, powder form, and are mixed with water into a very respectable flat color. If these colors are mixed in jelly glasses and allowed to set over night they will be found ready for use the next day.

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## POSTER EQUIPMENT

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For backgrounds, large signs, and stage scenery, this type of paint is especially valuable.

*Gold Border Letters* or ornaments can be made with a paint made up of gold bronze and mucilage. Many artists purchase some Gum Arabic at a drug store, dilute it with water, and use this with the gold bronze dust to make a gold paint. Some of the opaque watercolor sets have a jar of specially prepared gold paint that is very good.

*Drawing Ink* should never be used over opaque watercolor, as it always chips off in a day or two. If black letters or lines are needed over an opaque color, use black watercolor, as this will sink into the opaque background and stay.

The best *Drawing Boards* for posters are those that are light and large in

area, say about 20 x 36 inches. Incomplete posters can be set to one side with the drawing tacked on the board, face to the wall, to prevent accidents. The drawing board idea also enables the student to set the poster up at a distance and see how it carries.

Of course, a *T-Square* and *Thumbtacks* are necessary adjuncts. Light lines ruled across and vertically on a poster help to keep lines and letters "on their feet." The best thumbtacks are the solid headed ones, as the others bend over and break when used a short time.

These suggestions are given with the idea of helping the student and teacher. A little planning and system will help considerably in keeping the art room poster equipment in good condition and the classroom production of posters clear cut and professional in appearance.





A PAGE OF POSTERS FOR SCHOOL PLAYS MADE BY THE STUDENTS OF THE HIGH SCHOOL AT BAKERSFIELD UNDER THE DIRECTION OF RUTH A. HEIL, ART INSTRUCTOR. THIS ALWAYS MAKES AN INTERESTING ART PROJECT

*The School Arts Magazine Alphabeticon, October 1923*

## Poster Type Advertisements

**P**ICK up any magazine that dates back several years and look into it. You will be surprised to notice the difference in the style of both illustrations and page arrangement. The advertising section particularly will show an interesting difference from that of the magazines printed these days.

It will surprise you to observe the large number of advertisements, and illustrations also, that are using what is known as the "poster type" in their illustrations. This poster type of work is, in reality, the survival of the fittest. Artists and advertisers have found that readers are not interested in deciphering illustrations that are all mixed up with shading and technique. Ads are generally glanced at and only read when some phase or part of the illustration appeals to the reader.

Experience has proven that the poster type of advertisement brings the best results. One advertiser tried running ads in type alone. The results were not what he desired. Next he tried a semi-old-fashioned style of illustration, one combining type and picture. The results improved, but still did not warrant the expenditure of money involved. Just about when he decided to drop the ad, a representative of one of New York's progressive advertising concerns dropped in for a few minutes. He

showed this advertiser some of the poster type styles of advertisements which at that time were a comparatively new thing. The business man decided to try one more time. To his surprise and satisfaction, the returns from the ads showed a jump of something like 30%.

This actual case is but one of many. Progressive advertisers no longer question the efficiency of this type of an ad. It has many good points. It is artistic; it is easy to comprehend; and it pleases because of its simplicity. So much have these ads of the poster type done for the magazines, that many people derive about as much enjoyment from looking over the advertising section as they do the rest of the magazine.

Many people clip the modern advertisements from their magazines and frame them. This is something that was seldom done in the days of the old type ads.

The accompanying pages show some of the kind of ads that have revolutionized the advertising section of most magazines. Notice the lack of shading and unnecessary detail. This goes far in making them readable. Let's hope the time will come when every "ad" in the magazines and newspapers will have the artistic quality of those shown in the accompanying pages.

A POSTER NEVER SLEEPS, IT IS OUT ALL NIGHT, UP BEFORE YOU ARE  
IN THE MORNING AND YET ALWAYS READY FOR A HARD DAY'S WORK

## WING FOOT

### LAWN HOSE

A little domain of your own  
—your flower garden!  
How your hope centers in  
each tiny seed as you wait for  
it to sprout, to bud, to flower.  
And then the scarlet cluster  
in the vase. And then the  
joy, "I have created it!"

Freshening the garden plot is  
such a pleasant task when Good-  
year Wingfoot is your lawn hose.

Free from tugging and untan-  
gling, for Goodyear Wingfoot is  
kinkless lawn hose. Free from  
cracks and leaks, for Goodyear  
Wingfoot is burst-proof lawn  
hose.

And then the 'built goodness  
in every foot of Wingfoot Lawn  
Hose—rubber goodness, struc-  
ture goodness, wearing goodness,  
Goodyear goodness.

Be sure it's Goodyear Wing  
foot Lawn Hose you buy. It is  
guaranteed for two whole lawn  
hose seasons.

The Goodyear Tire & Rubber Co.  
Akron, Ohio

## GOOD YEAR

AKRON

**FOR AUTUMN**

Pontine is distinctly the vogue for smart  
but restrained motor, street and sportwear  
and millinery.

One side a fabric of fashion, the other a  
leatherlike surface, in contrasting or har-  
monizing colors.

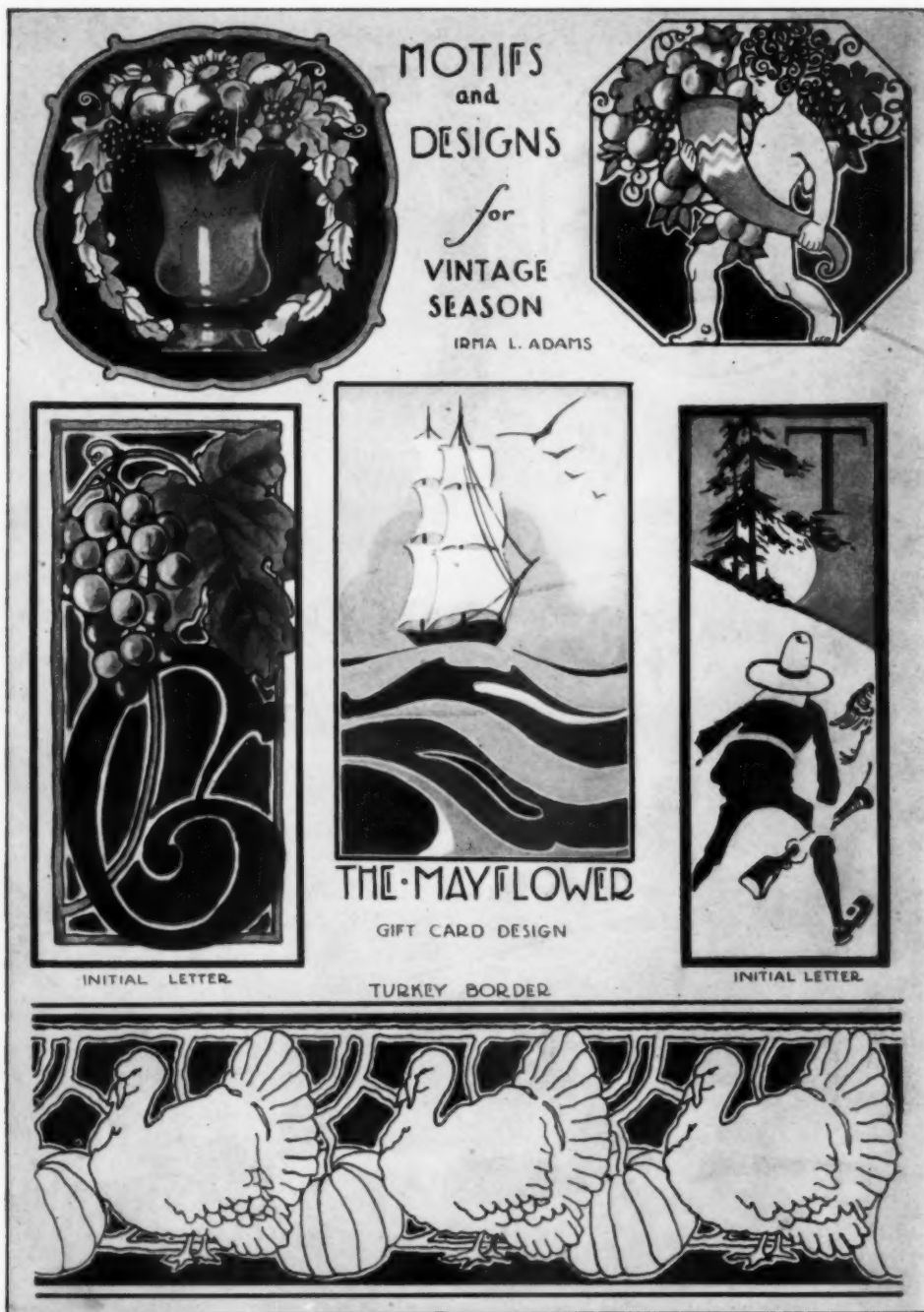
*Either side is outside!*  
*At the most exclusive shops only.*

EXCLUSIVE SALES DEPARTMENT  
120 BROADWAY NEW YORK

COMPARE THESE MODERN POSTER ADVERTISEMENTS WITH THE OVER-  
CROWDED "FUSSY" KIND USED IN THE MAGAZINES A FEW YEARS AGO

*The School Arts Magazine Alphabeticon, October 1923*





A GOOD PAGE OF MOTIFS TO USE IN YOUR NOVEMBER ART WORK  
THESE WERE MADE BY IRMA L. ADAMS OF NAPA, CALIFORNIA

*The School Arts Magazine Alphabeticon, October 1923*



HERE ARE SOME MOTIFS THAT CAN BE USED IN A NUMBER OF WAYS. THEY CAN BE USED IN POSTERS, INVITATIONS, PROGRAMS, WALL FRIEZES, PLACE CARDS AND ALL MANNER OF CUT-OUTS

*The School Arts Magazine Alphabeticon, October 1925*

## Helps for Primary and Grade Teachers

THIS DEPARTMENT WILL BE CONDUCTED UNDER THE SUPERVISION OF MISS JESSIE TODD OF THE  
DEPARTMENT OF EDUCATION, CHICAGO UNIVERSITY

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### Poster Campaigns

JESSIE TODD

SINCE poster work has proved its value and is here to stay, we find many good uses are being made of it. The war period proved the value of the poster in national and community campaigns. As a result, we find that during such times as Good Health Week, Be Kind to Animals Week, and other similar periods, children have been encouraged to make posters for these occasions.

Now the difficulty with this situation lies in the fact that much harm can come of these poster drives if they are not properly handled. People on committees often have an incorrect idea of the ease and rapidity with which posters can be turned out. This is particularly true in the case of the younger children. Oftentimes a committee will decide to award prizes and give out the statement that in two weeks from date the posters must be in for judging. They sometimes fail to realize that the children do not have the whole two weeks in which to work, but only a short interval of time each day.

Again, restrictions are often added to the request for posters. Such was the case in a competition for Good Health Posters. The children were told that they should make posters on some of these topics: "Keep your teeth clean,"

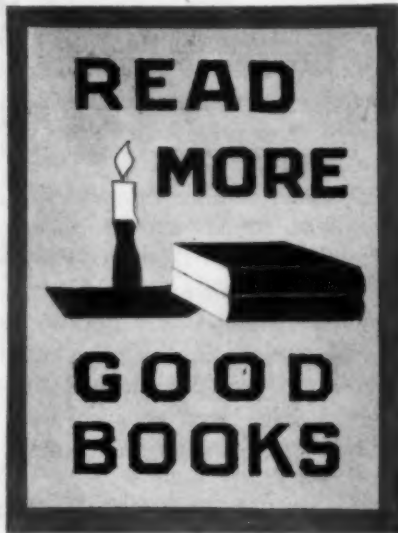
"Brush your teeth three times a day," "Drink lots of milk," "Coffee is injurious to little children."

Most of the children in the grades had many ideas in rhyme or sentence which were very good, but which, in such grades as 1B, 1A, and 2B were impossible to cut, so they had to revolutionize their ideas to such an extent that the original suggestion was entirely eliminated.

For instance, one little boy wanted to say, "This little boy is healthy. He sleeps with his windows open." He couldn't cut what would represent this idea. Neither could he draw it well enough. He could draw it well enough to express it so that it would be understood by one accustomed to handling little children, but not well enough to convey his idea to the judges of the poster competition.

In a case like this, it would seem to me that a system used in a neighboring town would have been a practical one. The smaller children were allowed to cut pictures from magazines that carried out their idea. These were pasted on gray paper. Beneath the magazine clipping the children then wrote their wording, using a heavy marking crayon, making letters wide and strong.

Practically all of these posters were



FOUR ESPECIALLY GOOD CUT-OUT POSTERS MADE BY GRADE CHILDREN OF NEWTON PUBLIC SCHOOLS, MASSACHUSETTS. THE LOWER POSTERS WERE A COMBINATION OF CUT-OUT LETTERS AND MAGAZINE ILLUSTRATIONS

*The School Arts Magazine Alphabeticon, October 1923*

attractive in color and full of good suggestions. While childlike in thought, they left definite, effective messages. Inasmuch as both the age and grade of the children were attached to the posters, the judges could measure them accordingly. This idea was quite successful in this instance.

Without a doubt there can be a possibility of carrying the idea of using magazine clippings in too many cases. As children grow older, or in cases where the poster is a class problem in which design and paper cutting are being studied, then the use of clipping should be discouraged. However, where very little children are beginning such work, there is no better way than that of allowing them to arrange clippings in an artistic manner on a poster sheet, adding their own wording in well-balanced lines of letters written with a crayon.

In cases where teachers try to have the children produce posters too advanced for their young ability, the teachers find before they are through, that they are doing the lion's share of the work and the poster becomes their product, rather than that of the child.

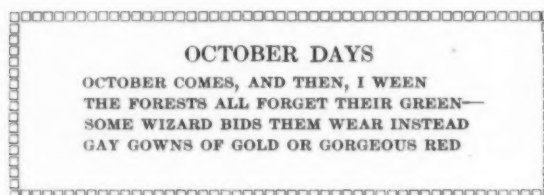
A happy medium should be sought for, as there is no doubt that in many cases

children try to produce posters that contain too many ideas and hence find that they can neither cut nor design them. In many instances, it is advisable to encourage the simpler idea, leaving the more complex ones for a future time of development.

In passing, it might be mentioned that it lies with the art teachers to educate the public and the rest of the school as to the length of time and amount of work involved in a poster. Because commercial posters are printed on large presses by the thousands overnight, some people have an idea that the hand-wrought poster is a rapid affair.

Friends who come in with a request to "Just dash off a few posters" should be made to see that such requests are an injustice to both the teacher and the pupil. Every poster turned out by the art department is a silent advertiser for the art classes and should be made a work of merit.

When the well meaning patrons of the art class learn that a reasonable amount of time must be given in order to produce the outside demands on the art class, they will plan accordingly and everyone will be happier as a result.





## Seat Work for Rural Schools

BERTHA HAYWOOD HIGGINS

"SATAN finds some mischief still for idle hands to do."

Nowhere is this truer than in the country schoolroom where the little child spends so many periods at his seat, while the teacher's time is given to the older pupils.

Unless the seat work for these periods has been carefully thought out, the child will be forming habits of indifference and indolence, learning to dislike school life, and, if he is bright, will make things lively for the teacher.

The little child, when he enters school, cannot "study." It is worse than useless to give him a book, it is positively injurious, as the book will have lost its charm when, later in the year, he is ready to use it.

Owing to the difficulties of the mechanics of writing, he should not, as is often the case, be given paper and pencil during these unsupervised periods. Many bad habits as to writing position and pencil holding are formed in this way, which cannot be broken later on.

What, then, shall he be given? He is not able to read and write, but he is able to think and to do. The teacher then should try to fill every period with helpful, happy *doing*.

She must provide a variety of interesting seat work, and to be most valuable, it must not only keep the child busy and happy, but should also (1) emphasize and drill upon the lesson presented in class, or (2) prepare for one to follow, or (3) provide for practice in some line where skill is required.

The experience of the writer as a teacher, in the training of prospective teachers, and in institute work, has confirmed her in the opinion that much time and energy are wasted by both teacher and pupil through the lack of a definite purposeful aim in the use of so-called "busy work" or seat work.

There is much complaint on the part of teachers that school boards are not generous in providing supplies. However, it is believed that when a teacher proves that she can make good use of her material and is reasonable in her demands, they are seldom denied.

Make your requisition in a business-like manner, learn to use your materials to advantage, and train your pupils to care for them properly; and best of all, keep your eyes open, and train your pupils to keep their eyes open to the possibilities all around one.

In these days when the importance of training our children in thrift and economy is receiving its deserved emphasis, it is certainly wise to teach them to think twice before throwing anything into the waste basket. One may use cardboard, wrapping paper, twine, bits of wire, empty boxes, odds and ends of many kinds.

The child who uses peas, beans, rose hips, red berries, shells, lobster claws, etc., for stringing; reeds, grasses and corn husks for weaving; willow twigs for whistles; ash boughs for arrows, birch bark for booklets, napkin rings, tiny canoes, etc.; and acorn cups for dishes, may readily be trained to look

upon all nature as a vast store house of possibilities.

And it's good training for your local merchant to learn to save his empty boxes, ribbon paper and ribbon bolts, advertising matter, catalogues, and many other things which may be useful in the school which is as much *his* as yours.

Little children turn to constructive work instinctively, and drawing and handwork are among the surest means of expression and power. Given plenty of handwork, the child will make use of sight, sound and touch impressions, and will learn to co-ordinate hands and eye.

"Drawing," says Dr. Burnham, "has a three-fold significance, first as a form of natural reaction to feeling; second, as giving the satisfaction that comes from productive activity and social expression; third, as developing an interest in art through the possibilities of imitation."

Among the forms of artistic expression closely related to drawing are free hand paper cutting and tearing, which should be used throughout the lower grades; paper folding and cardboard construction, which are the beginnings of manual training; and sand and clay modeling.

Since color appeals to little children, most of the work in drawing will make use of colored pencils, wax crayons and watercolor paints.

Free hand cutting is invaluable for illustrating stories, and as a means of cultivating imagination. For this use the cutting paper which may be obtained in large sheets or in packages of one hundred squares ranging in size from 4" x 4" to 8" x 8", and may be had either coated or engine colored, the

latter being less expensive. Wrapping paper and wall paper can be utilized for this work. Ask your local paper hanger to save you his last year's sample books.

Blunt pointed scissors should be supplied for each child.

For the tearing use silhouette paper.

The work in paper folding and cardboard construction trains the child to take dictation, to observe closely, and to be neat and accurate. For this work use the regular kindergarten paper, cardboard modeling paper, or wall paper.

Weaving both trains and strengthens the hand, and furnishes an excellent form of seatwork. By the use of the kindergarten weaving mats the idea of "warp and woof" may be brought out, also the "over one and under one," which is used in taking the darning stitch, and pattern making (design) may be shown more plainly than in any other way.

It is well to use coarse material for the first lessons, either the linen mats, or those made from Bradley's construction paper, or an old Holland window shade, or table oilcloth.

When the child has become skillful in the paper weaving, he may be given a loom, and will be kept busy and happy for hours weaving mats, dolls' caps, etc.

The toy knitters, which are a revival of the old fashioned spool knitters, will be found among the most helpful devices for seat work. The children are delighted with them, and may be kept as still as mice by their use.

No occupation furnishes better finger training, or affords more pleasure than clay modeling. It is excellent for use at an hour when the children have become tired and restless. It is not "mussy"



ONE WAY TO MAKE POSTERS THAT CARRY A WORTH-WHILE MESSAGE. A FEW POSTERS LIKE THESE DO MORE GOOD THAN A WEEK'S LECTURING ON THE SAME SUBJECT

*The School Arts Magazine Alphabeticon, October 1923*

if a good quality of clay is used and properly cared for.

The new process clay flour is excellent, composite clay is better, and plasticine is best of all as it is clean and antiseptic and does not harden.

The desk should be protected by oil-cloth, and modeling tools will be found helpful, though not at all necessary.

The use of kindergarten sewing cards serves as an excellent introduction to the work in sewing of the upper grades. The child learns to thread a needle, and tie a knot, and to co-ordinate hand and eye. That the larger muscles may be first developed, and to avoid eye strain use cards having simple designs and large holes.

For the very first lessons the shoe lace cards are excellent, and if kept clean and sterilized may be used many times.

Many teachers prefer to make their own cards, that the designs may be made to illustrate some lesson for the day. For this purpose the blank sewing cards should be used, and may be pricked with a coarse perforating needle on a pricking pad. However, for a large primary school it will be found well worth while to have a multiple perforator, as several cards can be punched at once, and the holes are large, clear, and smooth.

"Birds for Home and School" is a name applied to a most attractive occupation which provides for a combination of cutting, sewing and color work, and is an effective means of teaching children to recognize birds.

Mrs. Putnam's Busy Work Tile with pegs furnishes a desirable form of seat work, and may be used to teach number, color, and design, and for the development of the imagination.

For example, the tiles and pegs hav-

ing been given out, the children are told to sort out the latter, placing the colors in the order of the spectrum, then, calling each color a flowering plant, to make a garden, arranging the beds neatly and putting a fence around it.

If the children are taught to hold the tile against the chest with the left hand and pull the pegs with the right, no noise need arise from the use of this material.

The stringing of objects answers one of the most fundamental of childish desires. For the first work of this sort use seeds, berries, shells, buttons or kindergarten beads.

Any form of hand work may be used for seat work, provided that the lesson has been carefully presented and that the child understands just what he is expected to do.

The following definite problems for the use of phonic, word and sentence builders, presented as examples of the manner in which seat work may be utilized to emphasize and drill upon the work in reading and spelling, will suggest a correlation in nature study, language, hygiene, etc., and will, it is hoped, lead the ingenious teacher to discover for herself the almost unlimited number of ways in which she may use them to the advantage and delight of her pupils.

I. A phonic drill may be followed by a period of seat work during which the child is given a box of phonic word builders and told to find all the "ats" in his box, or all the "ills" or "ights," and later in the year he may be told to find all the children in the new family, the family learned yesterday, or all the families he knows.

II. A lesson in reading may be followed by a period in which the child



POSTERS DESIGNED BY STUDENTS OF FARGO SCHOOLS UNDER  
DIRECTION OF MARY BEST. THEY PRODUCED SPLENDID RESULTS

*The School Arts Magazine Alphabeticon, October 1923*



is given a box of word builders, and asked to make all the new words; if there are but two or three, have each word made three times.

III. He may be given a box of sentence builders and told (1) to sort the words and place all like words in one pile or (2) to make all the sentences on the board, or (3) when he has gained more power, to make new sentences containing the same words.

Builders which contain both the script and the print form of the words, are very helpful in the transition from script to print. Later in the year the child may be told to construct a story (sentence) about each picture.

V. Second or third grade children should be asked to make the words in the spelling lesson (which have been written on the board) with the word builders. Later they may make lists of (1) ten birds, (2) ten trees, (3) ten fruits, etc.

VI. Third grade children may be asked to make lists of (1) objects in the room, (2) parts of the house, (3) parts of the body, (4) articles used for food, (5) materials used for clothing, (6) names of occupations, etc.

VII. Fourth grade children may be given the sentence builders and told to sort out (1) all the nouns (name words), (2) verbs (action words), etc.

VII. "The Magic Dots for Little Tots" may be used now and then for variety, and are an aid to the teaching of both color and spelling. Full directions are found in the box.

IX. "Thompson's Self-Verifying Seat-Work" will be found especially helpful for the rural teacher with many classes.

X. "Wymans' Primary Language Cards" are helpful in second and third grades and deal with words often misspelled or incorrectly used.

The variety of seat work that may be correlated with the number is almost unlimited. Great are the possibilities of a handful of pegs.

I. When the child first enters school he may be given a handful of pegs and told to make the pictures on the board, counting the pegs used in so doing.

II. As fast as the facts of a number are developed he may be given a box of pegs and told to make all the "stories" he can with the number, as for example 6,

II II II  
III III  
IIII I

III. Again he may be told to lay his pegs in rows in the order of numbers.

I  
II  
III  
IIII  
IIII

IV. Even an older pupil will enjoy making the Roman Numerals with pegs.

I II III IV V  
V VI VII VIII IX

V. When the figures have been learned, he may be given a box of number builders and told to (1) sort and pile the figures as they appear on the board 1, 2, 3, 4, 5, 6, 7, 8, 9, or (2) arrange the figures across the desk with the corresponding number of pegs beneath them.

VI. Older pupils may make number stories or build the tables with these builders. And do not forget that the



ONE WAY OF PRODUCING A LASTING INTEREST IN GOOD PICTURES. THESE POSTERS WERE PART OF A MOST SUCCESSFUL MEMORY CONTEST CONDUCTED BY MRS. ELLEN M. ROSE, TEACHER, AND BERNADINE CUSTER, ART SUPERVISOR

*The School Arts Magazine Alphabeticon, October 1925*

multiplication tables are not the only ones to be taught. A child should know the addition, subtraction and division tables as well. And do not think the table of two's should always begin with 2, 4, 6; use 1, 3, 5, 7, 9, etc., as well.

VII. Every primary teacher now uses perception cards for rapid review and drill work in numbers.

These may be used for seat work (1) by having the child reproduce the combinations on the cards with the lentils upon his desk, or (2) by actually making another set of cards, with the gummed parquetry circles, or crayons or manila tag.

VIII. The clock dial should be used for teaching time in the second grade, and children allowed to reproduce at their seats.

IX. "Stewart's Number Matching Device" offers means of testing the child's ability to read figures, and affords interesting seat work. Full directions for using this device as a game and for seatwork, are found on the box.

X. "Thompson's Self-Verifying Seat Work" may be used for teaching the combinations from one to six. The material is self-explanatory, and very convenient for the busy teacher.

XI. "Fassett's Standardized Number Tests" should be used for seat work in the third grade, following the directions on the package. They are easy to use, interesting and valuable.

XII. "Knight's Primary Number Test" is valuable as a form of seat work for review and drill in number, and requires no assistance from the teacher. Full directions given on the box.

## Developing the Poster Idea

HERE are some good suggestions for teaching poster work in the lower grades. Children in Grades 1B, 1A, and 2B cannot cut very many letters or very many objects. Their experience is greatly limited and their fingers often will not do what they want them to do.

A good plan is to take the things that make up this poster individually and then combine them. One day, let us say, the whole class will take some subject such as a very simple design or a cut-out house or tree. Everyone in the class does this problem, putting it aside for future use.

Later on, the subject of cut-out letters is taken up. Some wording such as "Banking Today," or even a shorter phrase is taken as the class subject. The teacher shows the children how to cut the letters and everyone does this problem.

Next the children are allowed to combine the two sections, pasting down both illustration and wording. The method brings about the development of the poster so gradually that the child feels that it is play, rather than effort.

In Grades 2A and 2B, and up, children can add more words, as "Be Kind to Animals," "Plant a Garden," etc. The problem may be made very educational, as children may correlate their posters with the reading, geography, and language lessons.

They may in time cut simple figures, as a farmer, a little girl with a sprinkling can, child planting seeds in the ground, and similar ideas. The teacher should be careful to select slogans or subjects that contain many ideas for illustration. While the cut-out results may be crude, there is generally a naïve, sincere quality about the average child's poster that

always compels attention and leaves a definite impression.

Many of the pages of children's posters found in past numbers of *SCHOOL ARTS* have been good examples of such work. That they are working in the right direction is evidenced by the number of letters from interested professional artists who have seen them. This para-

graph is written as an encouragement to the many art teachers who see in cut-out posters great possibilities and are working accordingly.

Primary teachers everywhere are invited to send the original posters or good, clear photographs of them to the Editor at Stanford University for possible publication.



FOUR EFFECTIVE POSTERS MADE BY GRADE CHILDREN OF THE PUBLIC SCHOOLS UNDER DIRECTION OF ABBIE STRICKLAND, ART SUPERVISOR, RED BANK, N. J. NOTICE THE WAY THE FIGURES HAVE BEEN TREATED



A PAGE OF CHILDREN'S CUT-OUT POSTERS FROM VARIOUS SOURCES. THEIR NICE BALANCE OF AREAS AND SIMPLE TREATMENT MIGHT WELL SERVE AS SUGGESTION FOR MANY OF OUR MORE "ADVANCED" ARTISTS

*The School Arts Magazine Alphabeticon, October 1955*





EIGHT GOOD REASONS WHY YOU SHOULD BE KIND TO PETS. THESE WERE MADE BY CHILDREN IN THE SCHOOLS OF SIOUX FALLS, SOUTH DAKOTA, GRADES ONE TO FOUR

*The School Arts Magazine Alphabeticon, October 1925*

## Children and Posters

ELIZABETH STARR

CHILDREN and posters make an ideal combination. There are very few children who are not immediately attracted by the idea of making a poster. Then, posters lend themselves to primary and grade work because they may be made very simply from cut paper.

The importance of good training in poster work cannot be over-estimated. Posters embody many desirable principles, such as composition, color, design, lettering, and those things that are essential in the development of good taste. They also develop simplicity and directness, both qualities that are useful in many fields besides that of art work. In time, the student of poster work also begins to study psychology and learns why it is that many apparently artistic posters do not bring results. This trains the boy or girl in the basic rules of advertising, which is a valuable asset in the modern business world, where advertising plays such an important part.

In the past, there have been many hundreds of posters that have been used mainly as busy work. Teachers have given the children the problem of poster making, because it was showy, and kept the children occupied. The posters produced were, in many instances, shining examples of what *not* to do. They often contained illegible lettering, drawings that were not related to the subject and other objectionable features. Of late, teachers have begun to realize that the same amount of effort

expended on poorly planned posters could be used to produce work that really meant something. Many of the posters being turned out in the grades at the present time are unusually good. They represent hours of careful planning and thought by the teachers before actually going ahead with the poster work.

The results have been worth the effort. An effective poster does not need to be crisp and professional in appearance. It may show the crude outlines and the shaky lettering of the amateur, but it contains the right design ideas and the advertising "punch," nevertheless.

Notice the page of posters designed by grade children. Everyone of them represents a very simple piece of work as far as design and art work is concerned, and yet they are all effective. In fact, it is the very simplicity of the posters that makes them a success. The young minds have not yet reached a stage where they are overcrowded with a medley of ideas and the thoughts they put into their posters are simple and direct. It is for this reason that professionals oftentimes receive their inspiration for design and poster work from children's efforts. This gives their work a fresh viewpoint which the professional so often finds hard to hold.

Paper cutting is ideal for the beginner in posters. This applies to grown-ups as well as children. The many varieties of paper and of colors furnished by school supply houses make it possible to

obtain a wide range of results. With cut paper, the poster artist can produce brilliant and rich color effects that are often hard to obtain in opaque water colors.

Cut paper also encourages flat decorative areas, and simple outlines. If a dress or a tree is to be cut out of paper, the fact that it is to be cut and pasted discourages the over-elaborate or fussy effects generally produced by amateurs when using a pencil or a brush.

Cut paper also has another advantage. It enables the child to move the various cut-out areas around on the sheet until a satisfactory arrangement is obtained. Besides this, different tones of paper can be placed side by side in order to select the ones that are most pleasing. This develops the ability to choose and adopt the things that are in good taste. If no other result were obtained than this from poster work, it would be a most worthwhile project. The child then leaves school with the ability to select colors that are in good harmony and with a desire to surround himself with things that are in good taste.

One of the best ways to start the children right in poster work is to obtain some reproductions of posters that are done in simple flat tones. Many of the street car cards are good examples of this style. Magazine advertisements also will yield good material. In addition to this, design one or two posters from cut paper and post these up as examples of style.

Next, select some subject that is sure to arouse the interest and enthusiasm of the children. This may be some subject such as "Flower Day" or "The Circus." Do not attempt some community project at the first, as generally the subjects

involved are a little too difficult for a beginner. The main idea is to get the children started and to show them the poster possibilities.

First, have each child sketch very roughly in crayon or pencil their proposed idea. When the teacher has O.K.'d this, then allow each child to make a selection of three or four colors and tones of paper that he would like to use. This is the point where the teacher will find a splendid opportunity to help guide the child's training in color. When the most pleasing colors have been selected, then explain about the use of brilliant colors and of the grayed tones. Show how the brightest colors should be saved for the smaller areas or the parts that are to be emphasized. Show how the grayed tones are good for the secondary parts or the larger areas, such as backgrounds. Be sure that the poster when finished will hold together either by means of a uniform background or a surrounding border.

It is best if the littlest artists do not attempt lettering, as this is a more advanced step. Teachers rushed for time often try to squeeze in too many ideas at the beginning. Lettering is one of them. The result is often a sorry looking poster. Let the children make one or two little posters with nothing to think of but arrangement and choice of color. It is often permissible, at the very beginning, to allow them to make poster arrangements by cutting decorative clippings from magazines and pasting them down in good display against some pleasing background. This is done to help them in studying composition, however, and should not, of course, be depended upon too much.

Later on a good cut-out alphabet can

be taught to the children, and added to the poster problems. Some of the first posters made can be left with a space in which to add cut-out lettering later on, or new posters made with one or two short words of cut-out letters included. The fewer words the better; better for the reader and better for the young artist who pastes them down.

The illustration shows a carefully planned alphabet that is well adapted to cut-out work. The letters in it are planned from a standpoint of correct design, as well as practical cutting. Some of the alphabets used cut-outs fairly well, but the letters are not designed in good proportion. One tendency in beginners is to scatter their wordings over the page. Show them how the best posters use the groups of letters as bars or panels in the design. Encourage the beginners also to keep the letters in words held together, so that the letters from one word do not mix into those of the adjoining words.

In pasting the parts of the poster down, it is, of course, always best to paste down the larger areas first and the succeeding smaller areas on top of the large ones. This eliminates any unnecessary cutting.

In closing, it might be well to emphasize the fact that good posters need not deal with some wonderful complicated subject or campaign. The teacher can take any subject the children have

been drawing and, by using cut paper and lettering, have them incorporate this same idea into a very good poster.

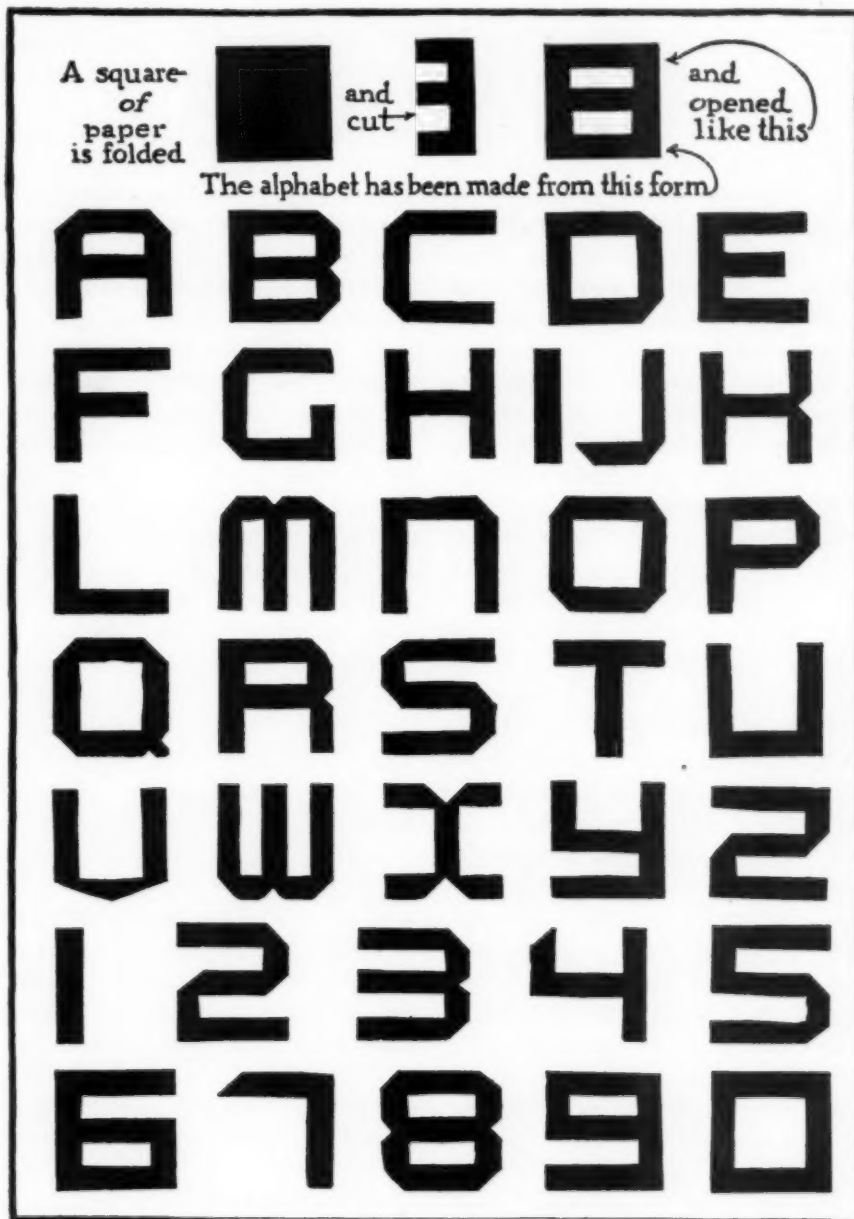
This is particularly true of still life drawings. Two such posters are shown in the illustrations. Professionals are using many similar subjects in their work these days, as can be seen by looking over the ads in any of our magazines and billboards.

Taking a general average, the posters being produced in the grades at the present time are better than those turned out by the high schools. This is, no doubt, due to the fact that many high school art teachers are led to believe that a high school or an art school poster should be highly elaborate affairs. As a result, the student tries to do too much and produces a complicated piece of work that is too hard to understand readily. On the other hand, the grade teacher, knowing the children's limitations, holds to simple requirements, and the results produced through their simplicity make them fine examples of good poster work.

Given an easily handled alphabet, an interesting topic, and plenty of cut-out paper and paste, the average teacher will find that the hours spent in poster work will always be enjoyed by everyone concerned.

Whether you are planning it for primary grades or high school, let your next poster problem be one in cut paper.





THIS CUT-OUT ALPHABET IS EASY TO HANDLE AND MAKES AN ATTRACTIVE DISPLAY WHEN USED IN POSTERWORK. ALL OF THE LETTERS ARE BASED ON THE WINDOW FORM SHOWN AT THE TOP OF THE PAGE



## What is a Problem Case in Drawing and What Should We Do With It?

JESSIE TODD

IN THIS article are considered some of the problems that come sooner or later to the teacher of drawing. These illustrations of specific cases are used with the idea of helping teachers solve some of their difficulties.

1. A child (let us call him John), has reached the 4B grade. Let us say he has just come to your school from some other city; so you have had nothing to do with his previous education. The drawing class begins. You have planned to teach the children how to draw a camel. He says, "May I draw what I please? I always like to draw my own way." You say, "John has just come to our room. I think it will be real nice for him to draw something for us in his own way today. At the end of the class we will show the class what John has made." John goes ahead. His drawing is full of expression, but very poor in drawing. The rest of the class know that far things are smaller than near ones; they have some idea of the proportion of the human figure, etc. John's work looks just as crude as the work of the First Grade. What is the trouble? Either John has come from a city where drawing is not taught or he has come from a system where the art supervisor believes that there should be no dictated drawing. On further observation and inquiry, you find that the latter is true and that furthermore his parents have been convinced that the child should draw in his own way. This is a problem. The teacher must convince the parents

of the child that John needs training if his power of expression is going to lead him anywhere. If she cannot, then John will be doomed to failure, for he cannot succeed without training.

2. Mary does good work in the period when the teacher dictates. In the free period, she is helpless. This is an exception, but can usually be corrected easily. Let us say, Mary is in the 2B grade. She knows, among other things, how to make (1) a house, (2) a tree, (3) a road, and (4) a little girl. The teacher may ask her to see how many different pictures she can make with these four things. She may suggest that she color them differently in different pictures. One time she may make the house the biggest thing, another time the girl may be the biggest thing, and the house very insignificant, etc. This sort of a problem is very easily solved. We must be satisfied with a little originality at first and it will steadily grow.

3. We have the boy who has reached the 5A grade, and, because of lack of muscular control, inattention, etc., his results are almost hopeless. What shall the teacher do? She cannot make his work come up to standard. It is impossible. He hasn't control of his hands. The boy appreciates beautiful pictures and likes to see the good results of the rest of the class. I think the teacher should be very slow to criticise his handiwork, but very ready to give him a chance to take part in the appreciation

lessons. If he has to be graded in art, he should be given a mark according to his effort. I have seen just such a child made very happy in the art period, when for years he had hated art because it meant to him something he could not do. A child with such poor muscular control is very rare. I should say one in a thousand.

4. There is the child who likes to draw when he can draw the thing he likes and doesn't care to draw other things. There is a little boy I know who likes to draw horses and because he likes to and has liked to for years he is expert in drawing this particular animal. He admits that he can't draw other things and it is almost impossible to get him to do the work outlined for the

class. Should we allow him to do as he wishes? Decidedly *not*. If a boy liked to add but didn't like to do problems, would we excuse him from the problems and let him add? This would be just as foolish. I saw one problem of this sort solved in this way: The teacher had all the children draw the things that a few children could draw well. These children helped the others. Then she said, "Now we are going to take up new work. I am so glad I have so many good helpers. I am expecting you to do this new work so well that I can count on you to help those who do not draw as easily." It seems to me this sort of a child must be appealed to, rather than forced.



AROUSE THE CHILD'S ENTHUSIASM IN AN ART PROJECT AND HE WILL WANT TO WORK OVERTIME AT IT. THESE GIRLS ARE HAVING AN ENJOYABLE TIME STUDYING JAPAN

## Dictated Work vs. Original Work

NEVER before in the history of art education have people thought so much about what to put into the curriculum and what to leave out. When we list the objectives of art education in the elementary school and then consider the small amount of time we have allotted to our department in which to attain them, we must be very careful that every minute contributes to attaining these objectives. A division

like the one given in this article may be one way of answering the above question.

Give each division half the time to start with. Different rooms of children will need emphasis on different sides. The teacher must judge for her own pupils. If they have originality but poor training, she will emphasize dictated work. If they are not original, she will emphasize original work.

### DICTATED WORK

1. In this period the children are learning from the teacher. She may draw line for line on the board, or construct step by step or give them a problem in spacing to copy exactly. She may dictate the color scheme. She may require them to do it in a very definite way.

2. *The teacher may criticise as severely as she wishes*, and make them do the thing over until it is correct. She *should* hold them to doing it right for on this depends the child's progress.

3. The child who is used to doing everything his own way should be forced to do this. If he is allowed to draw in his own way all the time, he will never progress.

### ORIGINAL WORK

1. In this period, the child helps himself. The teacher does not draw, construct, or model with him. He gets no help from the teacher. He chooses his own colors and material. He works in his own way.

2. The teacher *must* not criticise very much. If she does, the child will be less likely to try out his own ideas next time. If you have had the experience of showing things to people who criticised them or were indifferent to your efforts.

3. The child who is very original should be encouraged and given every kind of material that is available to help him. We have a little boy who invents egg-beaters, an arrangement with an eversharp pencil on one end and fountain pen on the other, little elevators, etc. Here are our future inventors. We should conserve this talent.

4. The teacher should put preparation on this part so that the steps are logical. Every child should give attention and follow step by step.

4. The teacher must try to impress on the children as they are moving about the room and doing things in their own way that no minutes should be wasted in aimless walking and hunting for lost tools. They can be taught to plan what they are doing, put their materials away, so that the next day they can find them and go right on with their work. The child should go to the teacher for suggestions and help. The teacher should never make a line on the child's drawing or do his construction work, but she may *help him to help himself*.

5. This needs preparation on the teachers' part, so that each step is logical and within the child's understanding.

5. This needs tact and patience on the teacher's part.

6. This develops on the part of the child, *ability to follow directions*. The world needs this; don't we all have to follow the directions of the traffic man? Everywhere in life we meet the problem of following certain regulations exactly. How many of us fail?

6. This develops on the part of the child: (a) regard for others in the room; (b) necessity for planning a thing and carrying out that plan; (c) stick-to-it-iveness; (d) originality; (e) appreciation for all beautiful works of art. We can never learn to appreciate beautiful things until we have made some things ourselves.

7. In private schools, where children do not have unsupervised study periods, half the time can be given to this type of work and half to the opposite column.

7. In public schools, where the teacher has one-half the room studying while one-half recites, the children who are not reciting may use this kind of work for some of their study periods. In that case, they, of course, work entirely independent of the teacher.

THE CONDITIONS OF CONQUEST ARE ALWAYS EASY,  
WE HAVE BUT TO TOIL AWHILE, ENDURE AWHILE,  
BELIEVE ALWAYS, AND NEVER TURN BACK—*Simms*

## Book Reviews

**JUST BETWEEN OURSELVES** is the subject of a most fascinating book by Arthur Dean, Professor of Vocational Education, Columbia University. The informal refreshing manner in which Professor Dean discusses the various subjects of interest to teachers will make this a most welcome book. The Upbringing of a Teacher, Cafeteria Education, Getting Life into Men, Yeast Cakes in Education, and Educational Tables D'Hote are some of the interesting chapters. Manual Arts Press, Peoria, Ill., are the publishers. Price, \$2.00.

**THE ENCHANTED PAST** by Jeannette Rector Hodgdon will appeal to the average boy and girl. In short interesting chapters, accompanied by well printed illustrations, it tells the story of the nations of years gone by. Any boy or girl reading this book will not only have a broader viewpoint, but will be sure to manifest a keener interest in the art and literature handed down to us from our predecessors. Publishers, Ginn and Company, Boston, Mass. Price, 88c.

**THE JOLLY TINKER** by Frank M. Rich is a book that tells boys and girls "how to make things." It shows how keen witted youngsters can use the ordinary wasted material to make many interesting toys. Tops, carts, steam engines, talking machines, and musical instruments are all included. Publishers, D. Appleton and Company, New York. Price, \$1.00 net.

**THE HOME BUILDERS' GUIDE** by William Arthur will be appreciated by the man or woman who is contemplating building a home. It contains twenty chapters of helpful suggestions from selecting the home site to choice of washing machines. Many good ideas are given throughout the book. Published by the U. P. C. Book Co., New York. Price, \$1.00.

**TWO HUNDRED GAMES THAT TEACH**, is a well planned little book written by Laura Rountree Smith. It will be found very helpful by the grade teachers, particularly those handling the first four grades. The games have been carefully chosen so as to teach elemental truths through the medium of play, which is the normal atmosphere of the average child. Publishers, Beckley-Cardy Company, Chicago. Price, \$1.00.

**BLACKBOARD DRAWING** by Morris Greenberg, Commercial High School, Brooklyn, is a book of helpful designs for the teacher who makes use of her blackboard. It contains suggestions for Arithmetic lessons, punctuality, nature study, fire prevention, good health and many similar subjects. Publishers, Binney and Smith Co., New York. Price, 50c.

**CHRISTMAS IN MANY LANDS**, published by the Page Company of Boston, is a book of eight stories telling of the manner in which Christmas is celebrated in different countries. America, Canada, Denmark, Japan, Norway, Spain, Sweden, and Switzerland are the countries included. Besides a good number of illustrations the book contains six full page colored inserts.

**THE YEAR BOOK OF THE DESIGN AND INDUSTRIES ASSOCIATION** for 1922, is a quarto volume showing the best examples in all branches of manufacture during the past year. It contains many pages of suggestions that are of value to the artist and craftsman. This book is well printed on high grade paper and sells for \$4.50. The publishers are Charles Scribners Sons, New York City.